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HOLLYWOOD 'BOWL' SYMPHONY SEASON ENDS WITH LARGE FINANCIAL PROFIT

Part of Box Office Receipts at Twenty-five Cents Admission Pays Off Amphitheater's \$24,000 Mortgage, Which Is Burnt in Presence of Throng at Closing Concert—Initial Fund of \$5,000 Established Toward Next Season's Series—Appearances of Ossip Gabrilowitsch as Soloist and Guest Conductor a Feature of the Penultimate Week

[By Telegraph to MUSICAL AMERICA]

LOS ANGELES, Sept. 4—The last concert of the open-air season in the Hollywood "Bowl" on Saturday night was attended by an audience of more than 20,000 persons, which thronged the amphitheater and overflowed upon the adjoining hillsides. A feature of the event was the public burning of the \$24,000 mortgage on the Bowl, leaving this large structure free from all indebtedness and the property of the people, to serve in future an even greater democratic art movement. Financially, the result of the season exceeded the most optimistic anticipation. The box office receipts permitted both the taking up of the mortgage and the establishment of a \$5,000 "starting fund" for next season—a great accomplishment, as the season ticket admission amounted to only 25 cents. None of the guarantors was asked for support, despite a heavy outlay in excess of \$7,000 for permanent improvements in the Bowl.

Saturday's concert was the occasion for ovations to Emil Oberhoffer, conductor; Mrs. J. J. Carter, founder, and F. W. Blanchard, chairman of the season. Artistically the eight weeks' season of thirty-two concerts has represented an unprecedented local success. Mr. Oberhoffer introduced into his programs many compositions never heard here before.

The appearances of Ossip Gabrilowitsch as piano soloist and conductor in next to the last week of the season provided something of a sensation. Mr. Gabrilowitsch, who with his wife, Clara Clemens, has been spending the summer at Santa Barbara, had not been heard here in about ten years. His first appearance was made as piano soloist on Aug. 23, when more than 12,000 persons attended the concert. Many motorists have been among the regular patrons, despite the fact that approach to the Bowl was made somewhat difficult by road repairs thoughtlessly begun during the season by the city engineering department.

Mr. Gabrilowitsch played Weber's Concertstück in F Minor, evincing his usual artistry in technique and tone. Though piano music does not as a rule "carry" satisfactorily in the open, the soloist produced singing, limpid notes apparently without forcing the tone.

He was heard as "guest" conductor



Photo by Belton, London

KATHARINE GOODSON
English Pianist, Pupil of Leschetizky, Who Is About to Return for an Extended Tour of the United States After an Absence of Six Seasons in the Course of Which She Has Been Heard in Recital and With Orchestra in Numerous European Musical Centers. (See Page 6)

two nights later, fulfilling expectations which had preceded him. Mr. Gabrilowitsch's mastery of the orchestra was found on this occasion to be as complete as his piano technique. He excelled in a rare "rounded-out" quality and individualization of phrases, minute shadings and the ability to create contrasts that were not merely dynamic but spiritual.

The program included as a novelty the excerpt, "Sunrise Over the Kremlin," from Moussorgsky's "Khovantschina," which had all the mystic quality of that composer's work, and Reznicek's spar-

kling "Donna Diana" Overture.

In Mr. Gabrilowitsch's reading of Tchaikovsky's Fourth Symphony, one enjoyed especially the absence of hurried tempi and pomposity. His interpretation of Weber's "Oberon" Overture might be called more dramatic than romantic. The program closed with a brilliant performance of Rimsky-Korsakoff's "Spanish Rhapsody."

Lawrence Tibbett, baritone, who will be heard with the Metropolitan Opera Company in the coming season, was a much-applauded soloist in a recent Wagner program. BRUNO DAVID USSHER.

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NO ARTISTS FROM AMERICA IN JAPAN WHEN EARTHQUAKE WIPE OUT CITIES

Heifetz, Booked for Tour, in This Country En Route for Pacific Coast When Great Disaster Came to Empire—Hurok Knows of No Musicians from United States in Japan at Time of Catastrophe—Imperial Theater, Tokio, Musical Hub of Far East, Among First Structures Destroyed by Fire, Is Report—Successful Appearance There Essential for Success of Foreign Artists Touring Orient

THE immense toll of human life taken by the earthquake in Japan will not, in all probability, number in its list any musical artists from America. According to S. Hurok, the New York manager and American representative of A. Strok, Oriental concert and operatic manager, no artists from this country are at present in Japan.

Jascha Heifetz was booked for a tour of the Far East, and at the time of the earthquake was on a train bound for San Francisco. Joseph Schwartz, the baritone, was scheduled to leave for the Orient in November. So far as Mr. Hurok was informed, no American artists were in Japan at the time of the catastrophe. Mr. Hurok said on Tuesday that he had dispatched two cablegrams to the Strok Bureau, whose headquarters is in Shanghai, but had not received, as yet, a response.

One of the first structures to take fire in the earthquake which laid waste Tokio and Yokohama, according to the earliest reports, was the Imperial Theater in Tokio. The Imperial Theater is the hub of all things musical in Japan, and, for that matter, in the entire Far East. As Leopold Godowsky declared to a representative of MUSICAL AMERICA after his recent concert tour of the Orient, "the center of all Eastern things musical is the Imperial Theater, Tokio, whose managing director is K. Yamamoto. The artist who aspires to tour and play in the Orient must play first in the Imperial Theater. That is the acid test for him and his art. If he is permitted to play, and measures up to the high standard demanded there, the rest is plain sailing. He is 'made' for the entire East. Without a successful début at the Imperial Theater, the Orient is absolutely sealed to Western artists."

Heifetz on Way to Take Ship

Whether Mr. Heifetz will sail for the Far East in the circumstances, or cancel his projected tour, is still in doubt. His managers, the Wolfsohn Musical Bureau, up to Tuesday morning, had not received word from the violinist, who was on a westbound train at the time of the Japanese disaster. Nor had they received any advices from Japan.

ORGANISTS MEET IN ROCHESTER, N.Y., AND DISCUSS PROBLEMS

National Association's Sixteenth Convention Described as Most Successful in History — Delegates from Twenty-five States Attend Four Days' Sessions—Rapid Growth in Membership Reported—"Jazz in Pulpit" Denounced by Speaker

ROCHESTER, Sept. 1.—Delegates from twenty-five States were present when the National Association of Organists opened its sixteenth annual convention at Kilbourn Hall on the morning of Aug. 28. Greetings from the city and from the University of Rochester were extended to the delegates by Abram De Potter, president of the Common Council, and Joseph T. Alling of the board of trustees of the University, representing Mayor Van Zandt and President Rush Rhees, who were unable to be present. The response was made by President T. Tertius Noble of the N. A. O. Dr. Noble referred to the generosity of George Eastman which has made the School of Music possible, and among other things drew attention to the fact that Rochester students of the organ have in the fourteen practice organs in the school building opportunities for greater than those in New York City.

Willard I. Nevins, secretary, reported that the association has a present membership of 921, an increase of sixty-five over last year, and that it has a balance in the treasury of \$1,279.21, also an increase over last year. Reports from the various State presidents who were present, indicated that the association's branches are flourishing and that new members are being rapidly added.

An interesting development in the use of radio for broadcasting church programs was discussed by Charles A. Sheldon, Jr., president of the Georgia State Council and organist in Atlanta.

The nominating committee selected by the delegates was as follows: Mrs. S. B. Keator, chairman *pro tem*; Reginald L. McCall, Alice Deal, H. S. Fry, Patty Stair, H. S. Sammond, Homer Whittemore, Senator Emerson Richards and Arthur Turner. The resolutions committee included Rollo Maitland, F. W. Riesberg and Alban Cooper.

Following the business meeting there was a round table conference with Henry S. Fry presiding. A paper on "The Anthem of Today" was read by Harold W. Thompson, Ph.D., organist of the First Presbyterian Church of Albany and dean of the Eastern New York Chapter of the American Guild of Organists.

In the afternoon there was a demonstration of the Kilbourn Hall organ by Harold Gleason. Later the Eastman Theater organ was demonstrated by Vera Kitchener, and in the evening Dr. Noble gave a recital on the Kilbourn Hall organ. The public was invited to all the organ concerts.

"Jazz" Spirit in Churches Scored

At the morning session of Aug. 29, Frank L. Sealy, warden of the American Guild of Organists, condemned the "jazz" spirit, which he asserted has invaded the churches, resulting in flippant subjects of sermons and sensational features in music and worship. Greetings were extended to the convention by Healy Willan, representing the Canadian College of Organists; Dr. John McE. Ward of the American Organ Players' Club, and Robert Berentsen of the Society of Theater Organists. Hamilton C. MacDougall read a paper on "The Country Organist." Mr. Berentsen gave a demonstration of the Eastman Theater organ.

In the afternoon S. Wesley Sears, organist of St. James' Church, Philadelphia, and member of the American Organ Players' Club, gave a recital in Kilbourn Hall. An unusually fine festival concert was given in the evening at the Eastman Theater. Among the organists who played numbers, with accompaniment by the orchestra, were Eric De Lamarter, Dezsö D'Antalffy, Guy F. Harrison, Firmin Swinnen and Palmer Christian.

Alexander Russell, director of music

at Princeton University, spoke on the necessity of keeping up the standard of music in the cinema theaters, at a session in the Eastman Theater on Aug. 30. "The coming generation is largely having its dramatic and musical tastes formed by what it hears in the motion picture theater," he said. William Fait, manager of the Eastman Theater, extended a welcome to the delegates at the morning session. Organ numbers illustrating theater music were played by Frank Stewart Adams and John Hammond.

George Henry Day presided at a round table discussion, in which Herbert S. Sammond was heard on "The Value of the Organist to the Community" and Dr. T. Tertius Noble spoke on "Choral Composition." The new outlook of the modern church organist was discussed by H. Augustine Smith, professor of music in the Boston University School of Religion, in a paper on "Music and the Other Fine Arts in Worship."

In the afternoon an informal recital was given by Harold Gleason on the organ in the Eastman residence. A recital given by Healy Willan at Kilbourn Hall in the evening included a composition by the performer.

The convention, which was described as the most successful in the organization's history, came to a close last evening with the farewell banquet at Newport, which was attended by 300 persons. In the morning a business meeting was held, a feature of which was the election of officers. The former officers were all re-elected, as follows: President, T. Tertius Noble, organist of St. Thomas's Episcopal Church, New York; vice-presidents, Harold Gleason, Eastman School of Music, Rochester; Henry S. Fry, Philadelphia; Mrs. Bruce S. Keator, Asbury Park, N. J.; Dr. Francis Hemington, Chicago; secretary and director of publicity, Willard Irving Nevins of Brooklyn; treasurer, John Doans of New York; chairman of executive committee, Reginald L. McAll, New York.

BIG MUSIC PLAN IN MILWAUKEE SCHOOLS

Committee Drafting Extensive Scheme, with Annual Festival

By C. O. Skinrod

MILWAUKEE, Sept. 3.—Plans are under way for a radical improvement in the teaching of music in the Milwaukee public schools. A committee of the school board, composed of Alfred Hiles Bergen and Elizabeth M. Mehan, has been named to make a careful survey of musical instruction in the schools and report back to the school board for formal approval of the program outlined.

Mr. Bergen says that ultimately a large expense will attach to the plan that he has in mind for the musical development of the grade and public high schools. He declares that the plan will involve an annual musical festival in the Auditorium, at which all the best musical talent in the public schools can be brought together. He also maintains that much of the expense of a large festival will be offset by the returns from sales of tickets for admission.

"Milwaukee is practically at the tail end of the country so far as musical education in its schools is concerned," says Mr. Bergen. "Some very good work has been done by the supervisor of music, Herman F. Smith, since he took charge, but there is still much more to be done. If there is musical talent among the school children, it should be given a chance to develop. We want to find all the possible grand opera singers and virtuosos in the schools and give them an opportunity."

Since the musical interests of the city at last have a representative on the school board in Mr. Bergen, a professional musician, some radical improvements in the teaching of school music are expected. Musicians of Milwaukee have for years known that the musical work in the schools was almost ignored. Only in the last year or so have some efforts been made to put public school music on a proper basis and to spend money for real and competent musical training.

French Government Honors Muratore

PARIS, Aug. 30.—A supplementary list of nominations to the Legion of Honor, issued today, includes the name of Lucien Muratore, operatic tenor. Mr. Muratore has been made a Chevalier of the Legion.

Sixth Berkshire Festival to Bring Forward New Scores and Ensemble

PITTSFIELD, MASS., Sept. 4.—The sixth Berkshire Festival of Chamber Music, scheduled for Sept. 27, 28 and 29, will be unique in many ways. There will be no "prize work," as at past festivals, but two scores specially commissioned by Mrs. Frederick Shurtleff Coolidge will be presented. These are Rebecca Clarke's Rhapsody for 'Cello and Piano and Eugène Goossens' Sextet for Strings. In addition, this year's festival will introduce a new group of string players under the patronage of Mrs. Coolidge, who have been rehearsing here this summer. This group has been named the Festival Quartet of South Mountain, and its members are: William Kroll, first violin; Karl Kraeuter, second violin; Edward Kreiner, viola, and William Willeke, 'cello. The London Quartet, which played at the 1920 festival, will return this year.

Great interest has been aroused by the program of new chamber music, on the afternoon of Sept. 29, when, in addition to the two commissioned works, a string quartet by Paul Hindemuth will be given its American première. Another new work, scheduled for the afternoon of the same day, is Malipiero's "Stornelli e Ballate," for string quartet, which is dedicated to Mrs. Coolidge and is a sequel to this Italian composer's "Rispetti e Strombotti." Another unique program is that scheduled for the morning of Sept. 28, which will be devoted to works featuring the viola. Novel again is the program devoted to vocal chamber music, arranged by Kurt Schindler.

Among the English representatives at the festival—the composers of the two commissioned works are English—will be Frank Bridge, the noted composer, and Mrs. Bridge, who lately arrived in America and who will be guests of Mrs. Coolidge at the music colony over the festival. This year about thirty music-lovers from England will come expressly for the festival.

Invitations have been sent out, and on account of an increasing number of musical friends of Mrs. Coolidge and the small capacity of the music temple, it has been a most difficult task to allot tickets to the concerts. The demand far exceeds the supply and at present there is a long waiting list.

MUSICIANS CANCEL STRIKE

M. M. P. U. Postpones Walkout—Stage Hands Back A. F. of L.

The strike of New York theater musicians, scheduled to take place on Labor Day, was postponed by decision of the officials of the Musical Mutual Protective Union at a mass meeting at its headquarters last Sunday night. The decision is thought to have been influenced by the refusal of the International Theatrical Managers' Association to treat independently with this body. The stage hands and electricians, who have been making demands for an increased wage, came to a tentative agreement with the managers and pledged co-operation with the American Federation of Labor on Saturday.

Officials of the M. M. P. U. declare that the strike has been merely put off until some future time when its "forces will be properly organized." A "war fund" will be raised to fight the issue to a finish, according to A. H. Nussbaum, secretary.

Anthony Mulieri, president, vacated the chair at the mass meeting, and a temporary chairman, secretary and committee of five were later appointed by members who also belong to Local 802 of the American Federation of Musicians. These men will, it is said, call a meeting of Local 802 for the purpose of nominating and electing new officers. This plan was characterized by officials of Local 802 as impracticable, as the latter body is a duly chartered organization of the Federation and will not permit its policies to be interfered with by a committee appointed by the M. M. P. U.

New Assistant Conductor Engaged for Metropolitan

Vittorio Verese, formerly of the Theater Dal Verme, Milan, has been engaged by Giulio Gatti-Casazza as an assistant conductor and répétiteur for the Metropolitan Opera in the coming season. Mr. Verese has been connected also with the Costanzi in Rome.

The complete programs for the three days' concerts are as follows:

Sept. 27 (afternoon): London String Quartet assisted by Festival Quartet. Program—J. S. Bach, Quartet; Played by the London String Quartet and the Festival Quartet of South Mountain; Beethoven—Quartet in G Major, Op. 18; No. 2; Frank Bridge—Sextet in E Flat for two violins, two violas and two 'cellos.

Sept. 28 (morning): Sonata recital for piano and viola. Myra Hess, piano; Lionel Tertis, viola; assisted by Katherine Goodson, piano; Gustav Langenus, clarinet; H. Waldo-Warner, Hugo Kortschak, Albert Stoessel, Edward Kreiner, Rebecca Clarke, viola. Program—Brahms, Sonata in F Minor, for piano and viola, Op. 120, No. 1; Mozart, Trio in E Flat Major, for Piano, Clarinet and Viola; B. J. Dale, Sextet for Violas, introduction and andante; Arnold Bax, Sonata for Piano and Viola.

Sept. 28 (afternoon): Vocal chamber music. Mabel Garrison, soprano; Elena Gerhardt, mezzo; George Meader, tenor; Reinhard Werrenrath, baritone; Coenrad von Bos, Elizabeth Coolidge, piano. Program—Schumann, Song Cycle "Frauen Liebe und Leben"; Cornelius, Three duets for soprano and baritone; Schubert, Songs for tenor; Brahms, New Songs of Love; Op. 65; waltzes for vocal quartet and four-hand piano.

Sept. 29 (morning): New chamber music. Myra Hess, piano; Albert Spalding, Hugo Kortschak, Edouard Dethier, violin; Lionel Tertis, viola; May Mukle, Emmerman Stoer, 'cello, and the Festival Quartet of South Mountain. Program—Paul Hindemuth, String Quartet in F Minor, Op. 10 (First performance in America); Rebecca Clark, Rhapsody for Piano and 'cello. (Commissioned 1923—First performance); Eugène Goossens, Sextet for Three Violins, Viola and Two 'cellos. (Commissioned 1923—Dedicated to Mrs. F. S. Coolidge—First performance).

Sept. 29 (afternoon): the Festival Quartet of South Mountain, assisted by Katherine Goodson, piano. Program—Haydn, Quartet in D; Op. 20, No. 4; G. Francesco Malipiero, "Stornelli e Ballate" for string quartet (First performance); Brahms' Quintet in F Minor for Piano, Two Violins, Viola and 'cello.

The Whispering Gallery

WORD REACHES US from a trustworthy source that the famous Swedish Ballet, with Jean Börlin, will visit America in November and will remain in this country for a period of four months. The ballet, says our informant, will make its débüt at the Metropolitan Opera House. Inquiry at the Metropolitan failed to yield confirmation of this statement.

THE BALLET is scheduled to perform two Swedish works, "Les Vièges Folles" and "La Nuit de St. Jean," and five French pieces, "L'homme et Son Désir," by Darius Milhaud; "La Crédit du Monde," by the same composer; "Skating Rink," by Arthur Honegger; "Marchand d'Oiseaux," by Germaine Taillefer, and "Les Mariés de la Tour Eiffel," by Jean Cocteau and The Six. All the composers of the French works listed are, it will be noted, members of The Six.

CONFIRMATION of the exclusive news published in MUSICAL AMERICA a fortnight ago to the effect that the New York Times has arranged for the services this season of two well-known "guest" music critics from London was supplied last Sunday by Richard Aldrich, veteran critic of the *Times*. Mr. Aldrich announces, in a signed statement, that H. C. Colles, music critic of the London *Times*, will be at the critic's desk of the New York daily beginning Oct. 1 and for three months thereafter, and states that he will then be succeeded "by another English critic of distinction." He does not name the latter, but, as stated in these columns two weeks ago, the other critic is Edwin Evans of London, who was several years ago MUSICAL AMERICA's correspondent in the English capital. Mr. Aldrich states that he will "remain in responsible charge of the department, making such contributions to it as may seem desirable from time to time."

THE FLANEUR.

Pfitzner: High Priest of Asceticism in Music

Composer, Poet and Passionate Exponent of Germanism, He Has Never Achieved Wide Popularity in His Own Country—Occupies a Unique Place in Art of Europe—First Operas Failed—“Palestrina,” Musical Legend of Unusual Length, Hailed as a Masterpiece—Pfitzner, as His Own Librettist, Speaks Through Central Character and Presents Absorbing Personal Document—Masterly Contrapuntal Writing Seen in Score—“Von Deutscher Seele” Described as His Most Beautiful Work

By P. Charles Rodda



OR the past few years the subject of Hans Pfitzner has left our musical pilgrims to Europe sharply divided in their opinions. Since the first performance of “Palestrina” we have heard so much pro-Pfitzner sentiment and so many anti-Pfitzner comments that it takes no great stretch of imagination to conceive two musical camps warring with one another much in the manner of olden days when fierce partisanship added much tively anecdote to the biographies of certain composers. Apparently, however, we are a little deceived by the fervor of our tourists, for Pfitzner in Germany has caused no great stir, although he has enlisted profound admirers and discovered many who disagree with his views and his music. Those in the first category rate him among the greatest musicians of the day; those in the second concede him certain qualities, but there seems to be another and greater division made up of the apathetic, who admit that he has written great works, but who shrug their shoulders and say, “He is so tedious.”

It is rather a remarkable fact that a man who has produced so much, who is played and sung so much in Germany, has remained unheard in America. Last season two of his early chamber works were presented at the Institute of Musical Art one Sunday evening, but these could give the hearer no inkling of the Pfitzner who wrote “Palestrina” and “Von Deutscher Seele.” They proved to be immature pieces, spirited, with a certain lyrical touch; of no palpable distinction and interesting only in the light of the later Pfitzner. This season we are to have an opportunity of passing judgment on more important works, a piano concerto and the Romantic Cantata, “Von Deutscher Seele.”

The cantata, which is to be sponsored by the Friends of Music, will of course be the more notable event. It is the latest work of the composer and has come in for a great deal of attention in Europe since it was first performed in Berlin during Pfitzner Week last year. A setting of poems by Eichendorff which are said to find unity only in a general expression of romantic feeling, it calls for soloists, chorus and large orchestra, and the orchestral score is described as extremely difficult.

Early Studies and First Works

Pfitzner was born in Moscow on May 1869, of German parents. His father, violinist, took up residence in Frankfurt, where he became conductor at the Stadttheater, and it was in Frankfurt that young Hans received his first lessons in music. At the age of seventeen he entered the Hoch’sche Conservatorium and studied composition under Ivan Moroff. Leaving the institution in 1890, he took a position as teacher at the Coblenz School of Music. A few years later he was found officiating as assistant conductor at the Mainz Opera and from this post he went to Berlin and conducted the Oper des Westens. He accepted the conductorship of the Strassburg Opera in 1908 and lived in Strassburg for ten years, after which he returned to Ammersee, Bavaria, in order to devote his whole time to composition.

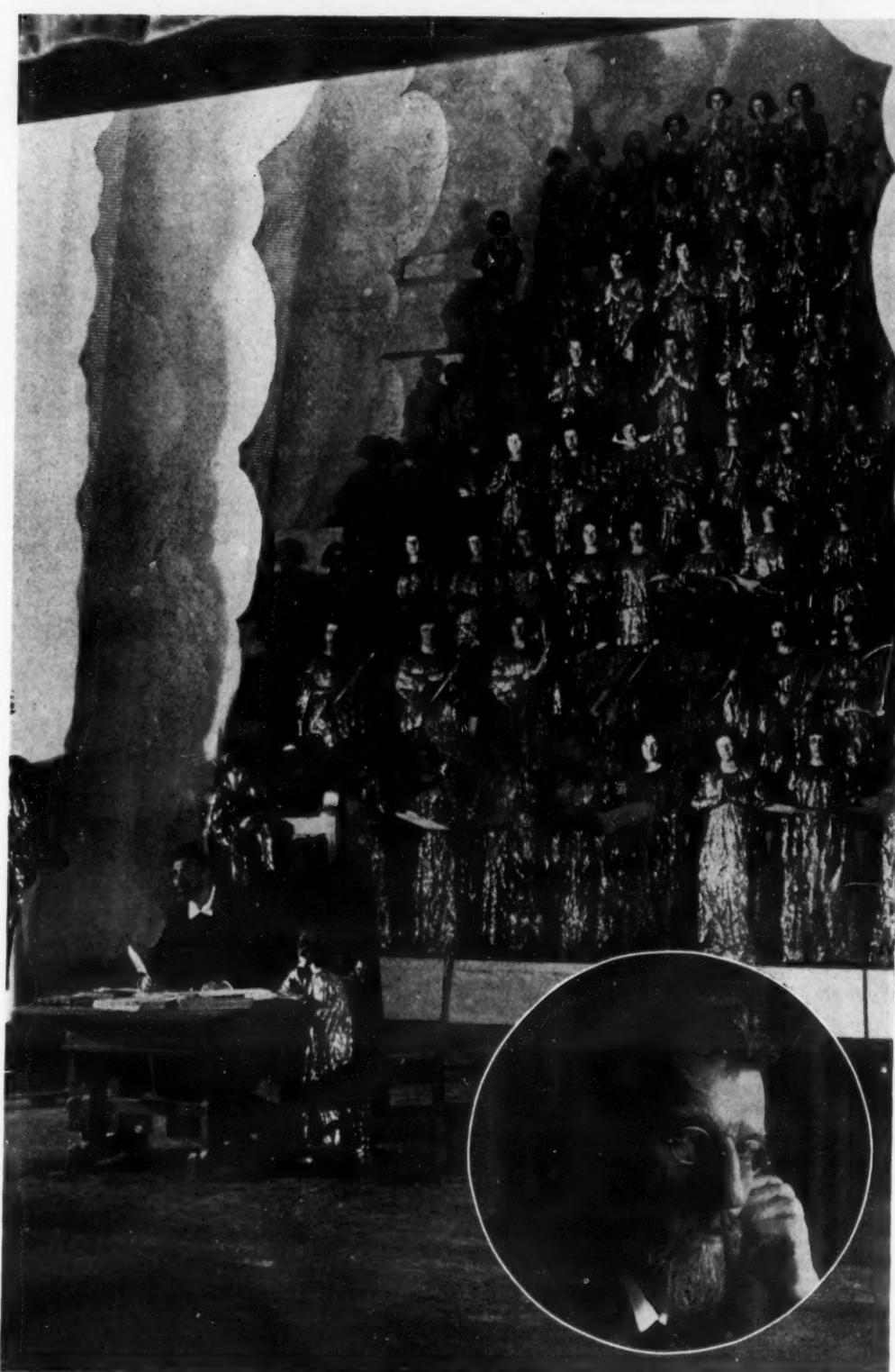
His first work, the Sonata for Piano and Cello, heard here last year, was written when he was sixteen, but his incidental music to Ibsen’s “Fest auf Solaug,” composed in 1890, is rated as his first essay of importance. Three years after the appearance of this incidental music he had an orchestral work performed in Berlin. In this early phase of his career he wrote a piano-forte trio and many lieder. As a song composer he was influenced by the later Schumann. Critics have noted a characteristic trait of asceticism in these works, but they needed a considerable originality. Unlike his operas, wherein he follows the inevitable course of the post-Wagnerians and develops the orchestral score to such an extent that the voice parts become secondary, some of his songs are strongly melodic and the accompaniments restrained.

He was already attracted by the writings of Eichendorff in his young days, the words for his “Zorn” (Op. 15) coming from this poet. It has been remarked as a peculiarity in a German composer so passionately devoted to the German ideal that some of his work shows a quality that is almost French. This is a development uninfluenced by the French school, the quality being inherent in a man who inclines to the intellectual exercises of the austere contrapuntalists.

His Progress to “Palestrina”

In his Mainz days, 1895 to be precise, he entered the category of the opera composers. His premier effort, “Der arme Heinrich,” is based on the story from which Sullivan derived his “Golden Legend,” and even in this early work he is described as concentrating on the psychological development of the story rather than dramatic episode. It might be argued that a composer who finds dramaturgy, in the more picturesque and superficially exciting sense, less interesting than the mental currents which produce it, is scarcely equipped to write popular operas. Pfitzner bears out the argument; his popularity has been limited. “Der arme Heinrich” was not successful. It was followed by “Die Rose vom Liebesgarten” at Elberfeld in 1901, a romantic fairy opera, with libretto by James Grun, who also served the composer in his first flight for the lyric stage. “Die Rose” found a champion in Mahler, but, in spite of some admirable performances, it was a failure. It is with “Palestrina,” completed in 1916, that Pfitzner’s fame as an opera composer rests. His music to “Christelstein,” Ilse von Stach’s Christmas fairy play, dates from 1906.

In spite of the reverberations of applause which have reached across the Atlantic, in spite of the encomiums of critics and the frequent performances of his works, Pfitzner, outside of the circle of “Pfitzner-admirers,” as they have been dubbed, does not command wide favor in Germany. He is not liked by the great mass of music-lovers, and this fact is attributed to his puritanism. In thought he is unequivocally German, intensely national, but he follows his ideal of beauty with an ascetic refinement, avoid-



HANS PFITZNER AND A SCENE FROM “PALESTRINA”

Inspired by a Choir of Angels, “Palestrina” Composes a Mass Which Averts Papal Action Against Music in the Church. The Scene Is the Climax of the First Act. Pfitzner Is Shown in the Inset

ing the conventionalities which are found acceptable by his countrymen. At least such an appraisal comes to us, and it is borne out by an examination of “Palestrina.” This long *Musikalische Legende*, a work of the *Festspiele* order, shows clearly the composer’s divergence from the erotic school of the opera. Not that it is all austerity and no feeling. Here is emotional intensity enough, and with all its asceticism there is a pervading sense of humor. Still, one can understand, even if one cannot agree with the arguments of those who find “Palestrina” too much for them. Perhaps, with all Pfitzner’s modernism, his daring use of dissonance, there is too much of the “pre-classic” style in him for those who delight in the typical drama of passion made lyric, and they would inveigh against him, like old Telemann against his contemporaries, as one who writes counterpoint “till all is blue.”

Acquired Taste in Opera

We find Edward J. Dent, the English critic, declaring that “Palestrina” is an intolerably boring work, yet Mr. Dent immediately confesses that “in spite of

its appalling tediousness I went four times to see it, and would never miss an opportunity of seeing it again.” He also declares that it grows upon one still more by private study, and, in analyzing its effect upon the audience, he expresses the opinion that its tediousness is due to Pfitzner’s tendency to preach and “the inability of any German composer since Wagner to concentrate his main musical thought in the voice parts.” Certainly a study of the score reveals much unusual music, some effects of startling beauty and a great deal of that refinement inherent in the ascetic composer.

“Palestrina” was first produced in Munich in June, 1917, and Munich, as a center of German nationalism, hailed the nationalist composer with enthusiasm. When it was presented in Berlin the opera was again acclaimed as a masterpiece, the “last word of a composer who is, perhaps, considered the greatest living exponent of the German musical idea.” The book was accepted as true poetry by many, but other reviewers criticized it sharply for its colloquialisms. Pfitzner, as his own librettist, has gone one better than Wagner, for, whatever its rating by the German literati, “Palestrina” is a book of intrinsic interest, and, accepting the view that the central figure is none other than Pfitzner himself, it is an absorbing personal document.

A Key to the Work

From Mr. Dent, in his excellent article in *Music and Letters*, we get an admirable picture of the man who created this extraordinary opera. “Poet and philosopher by temperament; somewhat narrow and pedantic by education; thrown into the practical routine of theatrical life, passionately devoted to the theater as an

HANS PFITZNER, for many years an important figure in the music of Middle Europe, is no more than a name to the vast majority of American music-lovers, since none of his chief works has been performed in this country. This season New York is to hear his Romantic Cantata, “Von Deutscher Seele”; also a piano concerto. As the result of considerable discussion excited by the composer, these works will be awaited with much interest. The accompanying article tells the story of Pfitzner and his music and considers his extraordinary opera, “Palestrina,” a work based on a popular legend with which the sixteenth century master is associated.

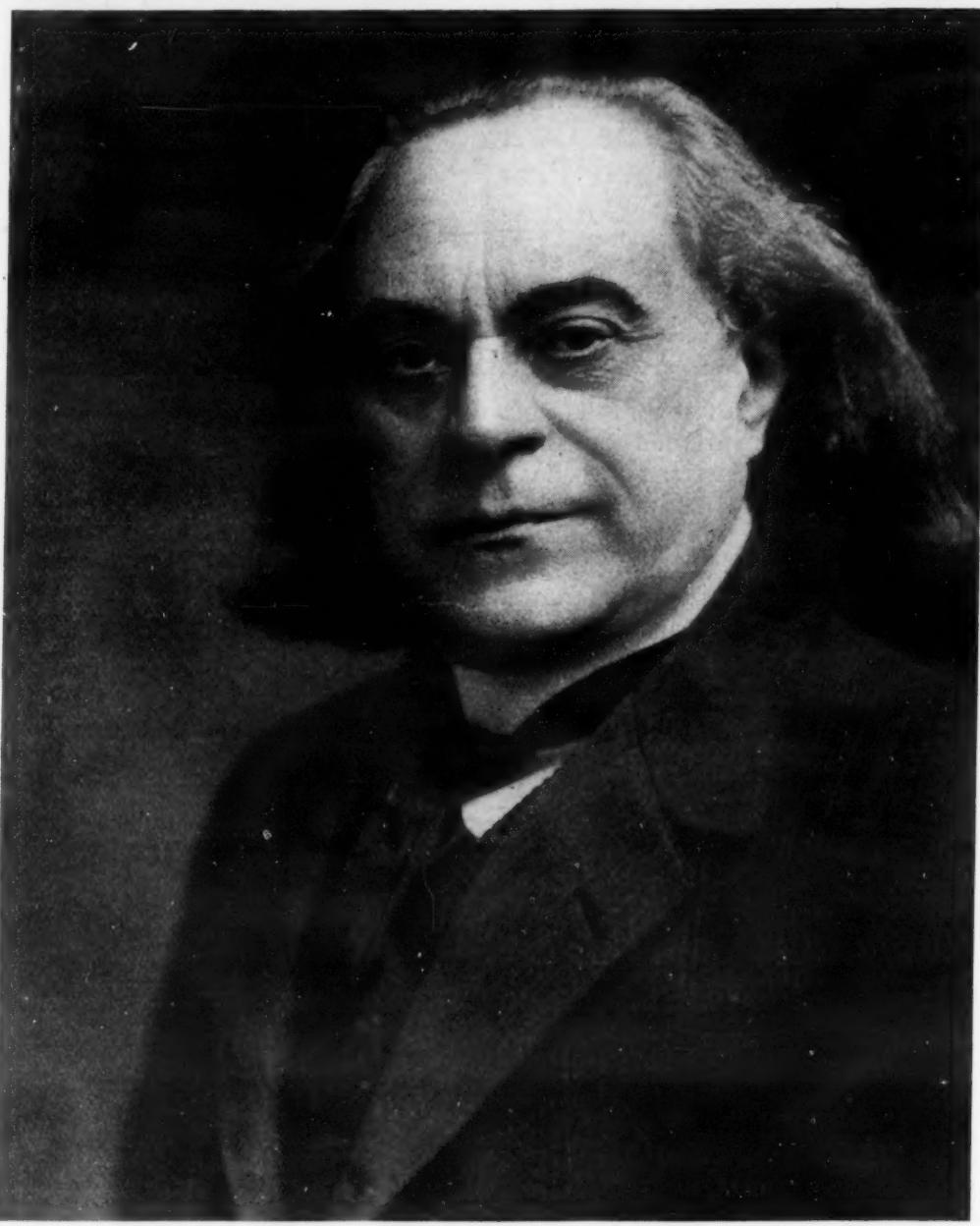
De Pachmann, Now Seventy-five Years Young, Expounds Newly-Discovered Piano Technique

Russian Pianist, About to Embark on Trans-Continental Tour, Declares His Tone Was Formerly "That of a Swine"—Considers Himself Now the Equal of Liszt—Has Had to Re-finger All His Répertoire—Much Misquoted in Daily Papers—Thinks Godowsky the Greatest Modern Composer

Vladimir de Pachmann is back again in the United States after twelve years of absence, a gentle old man who still wears his hair à la Liszt and tells you every five minutes that he is now seventy-five years old and that he did not really learn to play the piano until he was seventy. Those who heard him on his former visits will be inclined to discount this statement and to wonder just what difference Mr. de Pachmann's newly-discovered "method" is going to make in the silken tone that has always distinguished his playing, and whether the obviously powerful hands and wrists will sacrifice the well-remembered suavity of tone in favor of volume. It would be unthinkable, as well as unfortunate. In spite of Mr. de Pachmann's much talked-of seventy-five years, he is about to embark upon a tour which will take him to the Pacific Coast, a fatiguing experience for anybody but, in view of the artist's age, indicative of a vigor which many a young man might envy.

"It will be an experience for me as well as for those who listen to me," said the pianist, comfortably attired in a blue silk dressing gown and no collar, "but I hope the weather will soon be cooler. What do you think? This is terrible! I want to begin practising right away, but what can one do with the thermometer hitting the top of the tube?"

Mr. de Pachmann is principally interested at present in his new technique. He has been widely misquoted on the



Vladimir de Pachmann, Pianist, Now About to Make a Trans-Continental Concert Tour in His Seventy-sixth Year

subject, he says, and practically every interviewer who has talked with him since his arrival last week has said that he played with his wrists held stiff.

"Could anything be more absurd?" asked the pianist. "Can you imagine playing the piano or doing anything else with stiffened muscles? They simply

misunderstood me, those reporters, or they didn't know a lot about the piano. Now, what I did say was this: I now play without any lateral motion of the wrists, and the line from the angle of the second joint of the hand to the elbow is the diameter of a circle. In other words, such lateral movement as is required has the elbow as the center of the circle and not the wrist joint. Now, of course, this hand-position makes it impossible to play certain pieces because as the right hand plays down the scale and the left hand up, if the wrist is held straight, not stiff, mind, first the thumb is off the keyboard, then the first finger and so on. Why circumscribe your répertoire thus? Why not? There are millions of pieces for the piano, and who wants to play them all? Who can play them all?

"There is another thing; very naturally, the pieces which I can play with my new technique have all to be re-fingered. That sounds like much more of an undertaking than it really is, and the advantages are so obvious that it is worth while.

"What are these advantages? I enumerate five. First, the tranquility of the body without any of the nervous jumping around that is ugly to watch and of no advantage in any respect. Second, indefatigability—I can play an entire program, a long concert, and not feel it the least fatigued, and that's not so bad for an old man of seventy-five, is it? Third, it enables me to maintain an erect, reposed position at the keyboard which is better in appearance, not to mention the fact that it enables the player to keep his chest up and full of air, vigorous position however you look at it. Fourth, and perhaps the most important point, is that it gives an absolutely natural touch and hence a lovely tone.

Now "Equal of Liszt"

"Was not my tone lovely before? I was the tone of a swine! Not that it was not as good as that of everyone else. It was, just as good as any, except the tone of Liszt. Such hands and arms as he had! He did not need any individual technique. But you see, my arms are short and I could not play them as he played. But now I am the equal of Liszt. If he were alive, he would be the first to admit it!

"Liszt thought I could play in the old days, and he said so. I remember when I was thirty-five, playing at Wahnfried, Liszt, Wagner, Cosima, they were all

[Continued on page 6]

Hans Pfitzner Presents Interesting Personal Document in "Palestrina"

[Continued from page 3]

artistic ideal, irritated and depressed at every moment by the utter want of idealism among those who make the stage their profession; driven by his own sensitiveness into spiritual solitude, becoming gradually more and more embittered against the conventional world and more and more conscious of his own individual inspiration. A man with a mission, but with little or no power of leadership; what the world calls a man with a grievance. A German, intensely conscious of his Germanism, with that curious German idolatry of art, more especially of the art of music, and, as the result, with that German exaggeration of reverence for himself as *der Künstler*, as one of art's high priests."

This mental condition, the writer points out, must not be mistaken for mere self-conceit. "It comes of an excessive reverence for the past, more especially for the great German past of music. Perpetual disappointment seems to have reduced Pfitzner to a state of chronic indignation. He appears to be possessed by a feverish horror and resentment at all music which is not German and at all music which breaks with the traditions of the nineteenth century."

One gets much the same portrait from "Palestrina." The opera opens in the home of the composer near Rome. *Silla*, a young musician, is dissatisfied with the old notions of music. He represents the radical forces and is typical of an element stronger in music today than yesterday. He turns his back on the old traditions and writes his new song:

Beautiful, ungracious lady,
Nymph with the starry eyes.

The first phrase is sounded to a theme which recurs several times in the act, always to reflect the revolt of *Silla*. There enters *Ighino*, the son of Palestrina, who laments the emptiness of his father's

fame. The two youths discuss the *Leid der Welt*, and *Silla* plays his new song. *Palestrina* brings *Cardinal Borromeo* to the room, and the latter is shocked at the "queer sounds in the home of the strict master." The composer defends his pupil. "It is the new time that gnaws at him and makes him mad but happy. Forgive him."

"But, if I could understand it," protests *Borromeo*. "How sinful those tones sounded." *Palestrina* declares that *Silla* is a gifted youth and he has no right to hinder him. The art of the masters which has bound together devoted souls throughout the ages, the art to which he has dedicated his poor being, is an old and worn-out thing to the youth who is attracted to a new theory of music founded on ancient heathen writings.

The Pessimistic Composer

The master has written nothing since the death of his wife, and *Borromeo* informs him that the Council of Trent, which has been sitting for eighteen years, will order a return to the Gregorian chant for all church music unless a modern Mass, pure and full of the proper feeling, can be written. *Borromeo* urges *Palestrina* to write such a Mass, "to rescue and reform music," but the composer refuses, saying that his art is dead, and the *Cardinal* retires in a rage. Then *Palestrina* muses alone:

There goes my last friend, in anger.
If you but knew the dark and hidden thoughts
That cry for utterance here within my breast,
The stake would be too merciful for me.
How little do we people know each other!
The kernel of the world is loneliness.
Write a new Mass? He threatens
that my works will be destroyed. What matter if they perish
Quickly in flames or slowly through the years?
'Tis all the same.

Now come the shades of nine masters of past epochs and urge him to write, but he objects. The spirit of his time is destructive of real art and an enemy to creative work. The shades depart and at this point an extremely beautiful effect is achieved by the introduction of an angel's voice, singing the first phrase of the *Missa Papae Marcelli*, the Mass which *Palestrina* is to write. After the long scene with the male voices, a scene which is apparently prolonged deliberately for purposes of preparation, the high soprano entering upon the "Kyrie eleison" comes with compelling clearness. It is a *tour de force* which justifies the means. The ghost of the dead wife supports the plea to *Palestrina* to write, and seizing paper and pen, he works through the night, inspired by the voices of angels.

Old Themes Employed

In this scene Pfitzner uses the themes of Palestrina with rare skill, giving great dignity to his impressive contrapuntal scene. When he has finished, the *Palestrina* of the opera, in accordance with the legendary story, collapses, and *Silla* and *Ighino* enter at dawn and collect the scattered pieces of music, *Silla* with the characteristic observation that little honor will come to the master for this new work in the old style.

The first act is reported to take an hour and forty minutes in the performance. It is followed by an act which draws a satirical picture of the Council of Trent. *Palestrina* is discussed, but the meeting adjourns in confusion and the servants enter and quarrel violently. The scene lasts an hour and ten minutes, and in it Pfitzner indulges much of his humor.

A short third act—its duration is little more than a half hour—brings the work to an end. The Mass has been sung and the Pope comes to give *Palestrina* his blessing and thanks. *Borromeo* falls at the feet of the composer and pleads with

him to forgive his anger. They are reconciled. *Ighino* tells his father of *Silla*'s departure from the house, and the crowd outside the house is heard hailing *Palestrina* as the saviour of music. The composer, left alone, goes to his chamber organ. "Now hew me down, the last stone in one of your thousand circles, God," he cries, "and I will rejoice and be at peace."

Cantata to Bring Belated Hearing

This, then, is the work that sets off musicians at variance; a work which declares "bored him to extinction" and the next that it is "the greatest thing in modern opera." It is rumored that the Metropolitan authorities do not consider it "suitable." Yet we have recently had novelties from Germany which could scarcely have been admitted as suitable. "Palestrina" is a serious work by a man who occupies an important position in German music, the weighty but often-beautiful document of a poet and philosopher, and it surely warrants an American experiment, even at the risk of sending to sleep some of our grave and reverend signors who come late and early from the opera.

Fortunately the Pfitzner-Palestrina musical legend outlived the last pessimistic utterance of his text and work on, and, thanks to the Friends of Music, we are to hear his "Von Deutscher Seele." Not so interesting as the human story of a man with a grievance, the Romantic Cantata will, nevertheless, be awaited with some eagerness. Mr. Delibes finds it the most clearly beautiful and satisfying of the composer's works. "The cantata has Pfitzner's usual faults, it tends to become rambling and incoherent," he says. "But it has an extraordinary beauty of musical invention; it is utterly unlike any other work of the kind, and it is held together by its inherent unity of style and still more by its intense fervor of expression."

Philippines, a Land Where Everyone Sings

Natives Highly Gifted Musically—Character of Their Music Is Striking—High Standard of Musical Instruction in Schools—Season of Italian Opera Brings Noteworthy Vocal “Discovery” in Person of Maria Delza

By Dwight W. Hiestand

Division Superintendent of Schools, Bureau of Education, Government of Philippine Islands

Manila, P. I., July 28.

LET it be understood at the outset that the Filipino is highly gifted musically. This corresponds with his whole character. A Malay, with some admixture of Chinese and Spanish, he is slender in build, with small hands and feet, graceful, often with exquisitely delicate features, very sensitive to all forms of beauty, naïve, affectionate, not very aggressive and with a bend to the theoretical rather than the practical.

Other points are the universal self-respect and self-control, the very high standing of women and the fact that the islands have been Christianized for the last 300 years. These characteristics separate the Filipinos from the other people of the East. No matter how much a Chinese or Japanese is educated according to our standards, if the veneer is scratched, he is still an Oriental beneath, while the Filipino impresses one as being much like a brother Occidental. Unquestionably in his music he is in harmony with Western ideals.

The Filipino native music is not what we call Oriental, and there is none of the harshness or peculiarities of Chinese or Japanese music. This is largely due to the fact that Spanish music was introduced here three centuries ago. Spanish and Italian music, especially the operatic, is the most popular. It is a common occurrence in remote districts to meet a little street urchin, wearing nothing but an abbreviated shirt, singing or whistling a selection from “Rigoletto” or “Carmen” or even Rimsky-Korsakoff’s “Song of India.” As I am writing this, a young man in the street below is delicately imitating the flute tones of the pastoral section of the “William Tell” Overture. Everybody likes music, and the better it is the better they like it. And nobody is ashamed of his musical propensities. They have an excellent ear for music and a marvelous memory, examples of which I shall give later. Music off pitch or deficient in rhythm or expression is very rare, and they seem to be very sensitive to these deficiencies. Monotones are almost non-existent.

Music seems to be at its worst in the large centers such as Manila, largely because of the introduction of jazz and similar cheap music encouraged by a certain type of American who is too common here. The Filipino thinks he must adopt this music, simply because it is American and therefore the proper thing. Taste is bound to be vitiated as a result.

In the Provincial Districts

It is in the districts out in the provinces, fortunately composing the great part of the islands, that we find the real Filipino music. There are native musicians who play or sing traditional or original songs, rather difficult to describe, most of which have never been written down. This music has flowing melodies, sometimes complicated and difficult, with peculiar turns introduced and always fitting the words very closely. Love songs, serenades and lullabies predominate. The writer took down several of these heard on the Bicol peninsula of Luzon Island and inquired into their history so far as possible. One had been composed only three months before, but had already gained considerable vogue. It had not been written down as yet. Several of these songs if properly interpreted would be very successful on the



Above: Normal Hall, Manila, Where Normal School Courses in Music Are Held; Below Left: Three Filipino Singers in Native Costumes; Right: Maria Delza, Young Argentine Coloratura, as “Rosina” in the “Barber of Seville,” One of the Roles in Which She Made a Sensation in Recent Opera Season in Manila

average American recital program. Here is a rich, virgin field as yet hardly scratched.

Everyone sings and sometimes unusually well. The women's voices are a disappointment. The sopranos are thin, often hard and very limited in range. But the men's voices are excellent. There are many fine tenor voices and a great abundance of good baritones. True basses are scarce, but very good when they do occur. I have heard a high school chorus give a good performance of “The Heavens Are Telling,” from “Creation,” with the difficult tenor part actually predominating. Such a showing would be impossible in any American high school.

Stringed instruments, mostly introduced by the Spaniards, are the most popular. Among these are the bandolin, similar to the mandolin but much more musical, the guitar and the bass guitar. The violin is also universal and there are many good players on the 'cello, the wood-wind and the band instruments. There are some pianos, but they are expensive, difficult to transport and do not stand up well under the climatic conditions. In some districts instruments are ingeniously made out of bamboo and other native woods.

Fine Bands Everywhere

Excellent bands and orchestras are common, from the world-famous Constabulary Band in Manila to bands in the most inaccessible, far-away places. These bands are used on all occasions, especially for funerals and church services. Some of the lively tunes used in connection with the funeral processions would be considered highly inappropriate in some countries. At four o'clock in the morning bands playing fortissimo will proceed through the streets to remind the faithful that there will be early mass.

The public schools are doing their share in musical education. Sight singing, which is notably good: rote singing and appreciation are part of the course of study. All teachers are supposed to

be able to teach this work, and they conform very well. Every care is taken to have the pupils sing with a light, pure quality of tone, and the teacher is not allowed to sing with them. In the larger schools there are many excellent special teachers. The high schools are able to put on light operas with the aid of their own orchestras. They do the Gilbert and Sullivan operas sometimes very well as far as the music goes, but the Gilbertian humor and burlesque are too far removed from the comprehension of all concerned, audiences as well as performers. However, the writer achieved some success in coaching performances of “The Pirates of Penzance,” as it has only been in recent years that the islands have been free from the attacks of real pirates.

Musical appreciation is high. Two examples will suffice. After an excellent concert, I listened to the comments of a large group of high school freshmen. They greatly enjoyed the lighter songs like Lehmann's setting of the “Mad Dog” and the Kipling-German “Rolling Down to Rio,” but the selection they really appreciated the most, strange to say, was Leroux's “The Nile” for soprano, violin and piano. They had never heard it before and knew nothing of French music.

Again, after a long series of weekly phonograph programs of some of the best standard and operatic music had been given in a certain high school, a complete list was posted and the students were asked to hand in the numbers of some of the selections they wished repeated on a request program. Several hundred requests came in, and Melba's record of the “Ave Maria,” from Verdi's “Othello,” received the greatest number of votes. As any one familiar with this record knows, it belongs to the very highest standard of vocal music and is not at all sensational. The students had heard it once six weeks before that time.

As might be expected, there are some musical geniuses among the Filipinos. In a certain provincial capital I resided for a time near the home of a Filipino

woman pianist whose practise I could clearly hear, as everything is open to the outdoor air in this country. She played the piano in a way that ranked her among the really great, reminding me very much of Fanny Bloomfield-Ziesler, with a dazzling technique and highly refined interpretations, particularly of Chopin, playing according to established traditions and with authority. I was much surprised when I learned that she had never been away from the islands and had not even studied in Manila. She had some pupils who would be a credit to any teacher of piano.

In a certain high school far from Manila, at a morning program, I heard a second-year boy play some violin pieces in a way that moved me very much. Investigation showed that he had been earning his way along by playing in a moving picture show at \$10 a month and had acquired his training from a correspondence course, something that seemed unbelievable. I wished to help him some and sent to the States for some good violin music. One of the pieces was the Meditation from “Thaïs.” Massenet was utterly foreign to him, and much explanation was necessary to give him the right frame of mind and a basis upon which to work. At the beginning I let him play it only under supervision and locked up the piece between times, that I might not have to undo misinterpretations. I was somewhat stunned at the second practice to discover that he no longer needed to look at the music, as it was photographed on his mind to the minutest expression mark. After two more practices it was ready for public performances, the general effect reminding strongly of the interpretations by leading artists. At the concert for which it was prepared a group of American school officials and high school teachers who were present expressed themselves as profoundly moved by the boy's interpretation, feeling and smoothness of technique, which had put new life into this hackneyed piece.

In their music at the present time the Filipinos are handicapped by poverty, scarcity of teachers of any character and inability to get acquainted with the greater portion of the world's best music, but they have great innate capacity and sensitiveness. That there is in the islands a great future in music is undeniable.

MANILA, July 1.—Unquestionably the most notable event in the musical history of Manila was the two-months' season, lately closed, of the Italian Grand Opera Company from Milan, under the direction of Antonio Carpi. The “discovery” of Mlle. Delza, coloratura soprano, who is just beginning her career, was the chief sensation of the season.

Twenty-four well-known operas were presented. The success was due to the excellence of the principals and the fine ensemble obtained by the leading conductor, Carmelo Castagnino. It may be added that the orchestra, chorus, ballet, scenery and costumes were adequate and far beyond what might be expected of a company covering such immense distances. The large outstanding success was made by Mlle. Delza, the Argentine coloratura soprano of Polish parentage, still in her early twenties, with a beautiful voice of distinctively individual quality, a natural trill, good staccato and great range. Performances in which she appeared were sold out in advance, and scenes of wild enthusiasm accompanied her singing in the rôles of *Lucia*, *Gilda* and *Rosina*.

Special mention should also be made of Mlle. Impallomeni, dramatic soprano, a routine singing artist exceptionally fine as *Leonora*, *Aida*, *Amelia* and *Tosca*. She has great ability to color her vocal phrases. Sig. Giorgi carried the leading dramatic tenor rôles with ability and copious voice. Scamuzzi, of commanding personality, has a powerful baritone voice and characterizes his parts with great force. Mauceri, another giant singing actor, is a bass who visually and vocally strongly recalls the late Edouard de Reszke. Other principals who were of high quality were Mlle. Ambroso, lyric soprano; Mlle. Vornos, mezzo-soprano; Cappelli and Bernardi, lyric tenors; Artino, dramatic tenor, and Bigardi, whose small stature and brilliant baritone made him an ideal *Rigoletto*.

The performance of *Tosca*, due to the presence of Impallomeni, Giorgi and Scamuzzi in the three leading rôles, and also to the efficient conducting of Castagnino, equalled, possibly surpassed, performances heard by the writer in New York and Chicago. *Aida* lacked only more extravagant trappings and a larger company to rank it the same way.

Katharine Goodson Booked for Long Tour After Absence of Six Seasons

(Portrait on Front Page)

KATHARINE GOODSON, English pianist, who returns to America this season for an extended tour after six years' absence from this country, will sail from Southampton on the Majestic on Sept. 12, and will spend only a few days in New York before going to Pittsfield, where she will make her first appearance at the Berkshire Festival. Miss Goodson will play at two of the concerts, assuming the piano part in the Brahms Quintet and in the Mozart E Flat Trio. After leaving Pittsfield, Miss Goodson will give a number of recitals in the vicinity of New York and will give her first New York recital in Aeolian Hall on Oct. 23, leaving immediately for her tour which will take her from Maine to Kansas.

Miss Goodson is one of the most popular artists in Europe and represents the best of the Leschetizky tradition, having been a pupil of the great Viennese master for four years. She has been making numerous appearances in Europe recently, both in recital and with the foremost orchestral organizations, especially in London.

Several important dates after the first of next year had to be declined by Miss Goodson, as she is compelled to return to England about Christmas time by reason of a tour of forty appearances already booked for her in the British Isles, but she expects to return to this country in the fall of 1924, as requests have already come to her manager for her services during that season. Among the important dates recently booked for Miss Goodson is an appearance with the Detroit Symphony under Ossip Gabrilowitsch.

De Pachmann Discourses

[Continued from page 4]

there. I played, and when I had finished Wagner got up and kissed my hand. But I play better than that now, much better, and I am seventy-five years old.

"What led me to evolve the new technique? Who inspired me? I went back to first principles, to Muzio Clementi, who never would permit the thumb to play a black key. I studied out why he had laid down this arbitrary rule and then I realized that it was because in many cases it necessitated the unnatural lateral motion of the wrist which distends the vein in the arm and causes rapid fatigue. Thus, from an antique source comes the modern inspiration, for my method is utterly modern, so modern that I have not even written it down. But I shall do so when I have completed this tour, and give it to the world. Already I have had a most flattering offer for it from a European publisher, and also another offer to re-finger a number of standard works with my new fingering. You see, there is a lot of work for the old man to do yet.

"They will persist in calling me a

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specialist in Chopin, and I do not like that. Of course I play Chopin, a lot of him. But it is absurd for any pianist to confine his best efforts to one composer. It is very narrowing and, if you do that, pretty soon you find you cannot even play that composer well. To be truly artistic you have to be broad in every way. I don't mean you have to play everybody. But likewise, you should not go to the other extreme and play only one composer. I play Beethoven—just wait till you hear me play the Adagio of the Appassionata with the new technique. It sounds like the Ninth Symphony!—then Chopin, of course, and Schumann, some things of Liszt, and Brahms and Godowsky. My friend Leopold! He is the very greatest of living composers. I have just been to visit him. I said, 'Leo, you are the greatest of all!' He threw his arms around my neck and tears fell from his eyes. 'Vladdy,' he replied, 'I am quite sure you flatter me.' But I did not. That is my honest opinion.

"No longer do I play Bach or Mozart. They are tingly. Anyhow, Bach and Mozart on our modern pianos are not Bach and Mozart. Arrangements are made of this music, but it is not the real thing and, as I said before, you can't play everything, and why should you want to?" JOHN ALAN HAUGHTON.

Queena Mario to Sing in San Francisco Opera

Queena Mario, soprano of the Metropolitan, has been making visits in the Middle West, including a stop-over at Winnetka, Ill., on her way to the Pacific Coast, where she will open her guest engagement with the San Francisco Civic Opera on Sept. 26. The artist will be heard as *Mimi* in "Bohème," singing with Giovanni Martinelli; as *Juliette*, with Beniamino Gigli as *Roméo*, in Gounod's opera, and as *Gilda* in a performance of "Rigoletto," with Giuseppe De Luca in the title rôle.

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BALDWIN PIANO

Philadelphia Orchestra Adds More Concerts to Home Schedule

PHILADELPHIA, Sept. 1.—The Philadelphia Orchestra has added several concerts to its schedule for the coming season. The Monday evening series will consist of six, instead of four, programs, and there will be four, instead of the usual three, pairs of children's concerts on Monday and Wednesday afternoons. In order to give these additional performances, the prospectus states, the Association was obliged to give up the Harrisburg and Pittsburgh series, its policy being to give as many concerts at home as the demand justifies. The regular series of twenty-six Friday afternoon and Saturday evening concerts will open on Oct. 5 and 6. At least two guest conductors will substitute for Leopold Stokowski at special concerts, including Thaddeus Rich, concertmaster. The soloists for the regular series include Paul Kochanski, Hulda Lashanska, Wanda Landowska, Elizabeth Bonner, Alexander Siloti, Carl Flesch, Josef Hofmann, Mitja Nikisch, Hans Kindler, Yolando Mérö, Jacques Thibaud and Frederic Lamond.

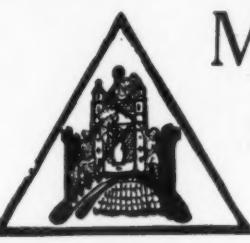
NEW AMERICAN OPERA TO BE GIVEN IN CLEVELAND

"Algala," Composed by De Leone to Libretto by Fanning, Is Based on Indian Story

"Algala," an opera composed by Francesco B. De Leone of Akron, to a libretto by Cecil Fanning, baritone, will be performed by the Cleveland Opera Company next February. Mr. Fanning will sing the rôle of an Indian brave who is defeated in a fight with a white rival for the love of the Indian maid, *Algala*, whereupon the lovers are pursued and killed by the warriors of the tribe. The opera, which is in two acts, with an intermezzo, is based upon incidents with which the librettist became familiar during a visit to the Crow Reservation in Montana.

The principal characters are *Algala*, soprano; her father, bass; a white man, tenor, and an Indian brave, baritone. The settings represent the mesa land and desert of Arizona, with a Chippewa tepee in the foreground, and this scenery is used throughout, with change in the lighting effects to indicate the soft shades of twilight, the beauty of a moonlit night and the spreading colors of dawn. The composer is said to have written music of rich lyric beauty for the scenes between the lovers.

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MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

Reports of interviews with returning artists and conductors and a revival of interest in music on the part of our leading daily papers all tend to show that the regular musical season 1923-24 is about to open somewhat earlier than usual.

It also shows that managers and others are of the opinion that the situation is propitious for an early start.

The one black cloud on the horizon is the general fear that business and social life will be again disturbed, as it was last winter, by a strike in the anthracite coal regions, although we are better prepared this time than we were last year.

Such a labor disturbance would mean under-heated auditoriums and a good deal of money going to meet the exactions of the coal profiteers, some of which would otherwise be devoted to music. It is surprising how such a catastrophe, for it is nothing else, reaches out into all kinds of highways and byways.

At the time I write to you—in the last days of August, just before the date announced for the strike—President Coolidge has passed the buck to Governor Pinchot of Pennsylvania, in which State all the anthracite coal mines are situated.

This has resulted in causing Governor Pinchot to issue a statement which is about the best of its kind that I have read in a long time. It is to the effect that while the miners have undoubted rights, as have the operators, at the same time, there is a third party interested which is just as important and indeed in a sense paramount and that is—the public.

Hitherto in all these disturbances, the discussion has related almost solely to the two parties in conflict, little or no attention being paid to the public, except by casual reference to the fact that it is the public which pays the bill and is the heaviest sufferer.

Thousands of people have already learned to use substitutes for anthracite. They will be followed by tens of thousands of others. Soft coal of course will be largely used, sending its volumes of black smoke into the skies, while fuel-oil will also be used, especially as the transformation of the heating apparatus from coal to oil can be effected rapidly and at comparatively small expense. Many large concerns, banks, hotels, theaters, apartment houses, are already using fuel-oil, as they do not intend to be caught a second time as they were last winter.

Should the labor disturbance become serious and the State authorities of Pennsylvania make an attempt to run the mines anyhow, it may cause a great deal of disorder, especially if organized labor in other lines should take up the fight. That would be largely reflected in the musical situation.

Harry Barnhart, one of the first to start the community chorus movement and who in recent years has been conducting a series of "sings" in Central Park, has gotten into trouble with Park Commissioner Gallatin. Barnhart, is being paid by the city for these "sings"

and naturally has to have a permit from the Park Commissioner.

Now it seems that the Commissioner, no doubt spurred on by certain patriotic people, had insisted that Barnhart open every one of his performances with the singing of the "Star-Spangled Banner." To this Barnhart objected, refused to accept the order of the Commissioner, who thereupon canceled Barnhart's contract and substituted for the purposes of the concerts a military band.

Barnhart's contention is that Francis Scott Key's song has no official status. The bill to legalize it was defeated in the last Congress. He says that he led songs in the army camps and conducted the "Star-Spangled Banner" hundreds of times, but this was when war and fighting were on the program. At the present time, now that the war is over, he doesn't think that the words of the "Star-Spangled Banner" with its "rockets, red glare, and bombs bursting in air" are fitting.

In this discussion one can very readily understand the Park Commissioner's attitude, which, from his point of view, can be justified.

On the other hand, there is a great deal to be said for Barnhart's contention. There are a good many people, you know, who while they like the music of the "Star-Spangled Banner," object to the words, which, however need not worry you very much, for the reason that my own experience shows that not one in ten thousand persons knows the words of the "Star-Spangled Banner," and even the small minority can give you only the first verse.

If the "Star-Spangled Banner" is to have any weight and any patriotic meaning, this can only be preserved by limiting its performance to those occasions when it will mean something. It was seen during the war period that the singing of the "Star-Spangled Banner" at all times and occasions, often without rhyme or reason, tended to deprive it of any meaning and certainly of all dignity. It had become commonplace, though, if you did not stand up when they started to play or sing it, you were liable to get boosted on the ear.

We ought to have a national anthem and, if we have one, it should be used with that discretion which will cause it to have a definite meaning and therefore a wholesome influence.

Did you know that the late President Harding, in his last Flag Day address in Washington, said that every American ought to be able to sing the "Star-Spangled Banner"? He said further that he had listened to Americans mumbling the anthem for many years and to the careless diction and hazy memory that mark this patriotic ceremony.

* * *

Henry Theophilus Finck, the philosophic musical critic of the *New York Evening Post*, has been so gracious as to send me an autographed copy of his latest book entitled, "Musical Progress." The work is published by the Theodore Presser Company of Philadelphia. It is described as "a series of practical discussions of present-day problems in the tone world." Most of the series have already appeared in print in various publications, but they are now collected together for the first time.

Let me say at once that even a cursory perusal shows this work to be so full of valuable information, especially to students, that there is no one who can afford the modest price who should not consider it a splendid investment and in addition owe me a debt of gratitude for drawing attention to it.

Finck has one great advantage over some of his brother critics in that he has a very delightful style. He is easy to read. He doesn't indulge in mere brilliancy to astound us, as did our late friend "Jim" Huneker, who was often so dazzling that you couldn't see what he meant.

Finck's work is full of stories and anecdotes, all intended to illustrate the point that he desires to make. Here are some of the titles which will give you an idea of the contents:

"Mixing Music with Brains," "How Caruso Used his Brains," "Thought Versus Everlasting Practise," "Piano Touch as a Mental Art," "Wagner as a Teacher," "The Superlative Importance of Tempo," "How to Begin with Children," "Are Musicians Born, Not Made?" "Is Music a Mere Luxury?", "Should Musical Critics Be Abolished?", "What Is American Music?", "Futurism and the Noble Contempt for Melody."

* * *

One chapter which particularly appealed to me is entitled, "Save Beethoven from his Friends."

Years ago I began to protest against the common practice of considering everything written by Beethoven as of the highest musical value. The result of this was, I said, to create in the minds of many, especially the younger element, that they did not want to hear very much Beethoven. On this point, Finck is illuminating. Says he:

"Among the worst offenders are some of the pianists of our day who seldom play anything by Beethoven except one or the other of his last five sonatas. Now these sonatas, particularly the last three, are not among Beethoven's most inspired productions, yet the critics keep on telling puzzled newspaper readers that they are the pinnacles of the pianistic art."

Incidentally, you know, Beethoven had not much use for the piano.

Again says Finck: "The time has come when we must admit frankly that as a writer of choral works Beethoven was not the equal of Bach and Handel; that Mozart, Weber, Wagner and Bizet wrote operas superior to his "Fidelio"; that he wrote no songs equal to the best by Schubert, Schumann, Franz, Grieg, Jensen, Liszt, or the American MacDowell; that in chamber music, Schubert and Schumann were fully his equals and that, wonderful as are his piano forte works, Chopin's are what Rubinstein called them, the 'soul of the piano.' It is therefore only in the symphony that Beethoven towers above all the others. What he did for the symphony is astounding, prodigious—almost miraculous, when we compare him with his predecessors."

From all of which Finck concludes that Beethoven must be saved from his friends if we are to give him his rightful place and really appreciate the monumental work he did.

* * *

On one other matter Finck writes much to the purpose.

How many times have not composers, singers and teachers come to me with pleas for help? Their cry was, "I have worked hard. I consider myself competent, but I cannot get the recognition I deserve. I am discouraged."

On this point Finck is eloquent. You wouldn't believe it, would you, that Richard Wagner was forty-four years old and had written all but three of his music dramas before a single one of them was performed in Vienna, Munich or Stuttgart, and was fifty-six and over before Italy, France and England began to appreciate even his early operas?

The country is full of young composers, says Finck, who think they are being maltreated because, when they have succeeded in getting a few songs or piano pieces, or an orchestral work printed, the whole musical community does not immediately start a torchlight procession to proclaim them immortal geniuses.

They should read the letters of Wagner. Why, when he was in Paris, he nearly starved. Even when he did get a hearing, he was ridiculed in the press. At one time in despair he tried to get a job as a chorus singer in a theater, but the director refused because he said Wagner did not have a good voice.

One day he begged his wife to pawn her jewels so that they might have food. "I have already done so," she replied. He was ignored, maltreated.

Well, so were most of the other great composers—think of Schubert. Think of poor Bizet, with his universally popular "Carmen," dying of heartbreak when the first production was considered a failure.

Think of what Wagner had to do. He not only had to create great operas, but he had positively to create the singers to sing them. Then he had to overcome popular prejudice with nearly every blessed critic, especially the Germans, denouncing him and his works.

The trouble with most of our ambitious musicians is that they know only of the final successes, though these were not always accompanied by money rewards. They never hear or read of the failures, of the struggles which all the great ones had to go through till their talent or even their genius was acknowledged.

* * *

Most of those who succeeded had not only talent, but perseverance and above all a dauntless courage. One of the most illuminating instances of such courage came to light recently when the Minnesota Legislature voted \$50,000 to be added to a popular subscription of another \$50,000 to erect a memorial to one Mike Dowling.

Perhaps you never heard of Mike Dowling. You would have done so had you subscribed, as I do, for that excellent publication, *The Literary Digest*.

Dowling began as a poor newsboy on the streets of Chicago. A little later, when fourteen, he was making his way by herding cattle for farmers up in Minnesota. He started out on a trip to a distant farm one day and while on the way a blizzard swooped down upon him.

Caught out in the storm and unable to find shelter, Dowling wandered about for hours. Finally, he found a straw stack and crawled into it. There he remained. With morning the storm ended and he crawled out. He reached a farmhouse. When he came there it was found necessary to amputate both feet and both hands to save his life. The legs were taken off just below the knees and the left arm just below the elbow. The right arm had not been frozen so badly. The fingers and part of the thumb on this hand, however, were removed.

Without money, relatives or friends, Dowling in this awful condition, not yet fifteen, with almost no schooling, faced a discouraging future. What did he do? He sold the cattle he had to pay the doctors' bills. He had to part with even his dearest possession, a much-prized pony.

Seeing that he would be a county charge, standing on the stumps of his legs, he made an unusual offer to the board of county commissioners in the county where he lived. Said he: "If you will fix me up so that I can get around, and give me a year of schooling at Carleton College, I will take care of myself the rest of my life." On that board there were several big-hearted Norwegians and they granted his request.

When he came out of college he began to teach a country school, painted fences, ran a skating rink during the vacations, ran a weekly newspaper, got into the real estate business, became president of a bank, was Speaker of the Minnesota House of Representatives, president of the Minnesota Bankers' Association, was mentioned as a candidate for the governorship of his State. He drove his own automobile, danced, went hunting for big game, had a fine home, with a wife and three children and amassed enough property to provide comfortably for their future.

He never would admit that he was a cripple or handicapped, and that is why he has been publicly proclaimed, now that he has passed away, as "Minnesota's greatest man," and they have subscribed \$100,000 in all for a memorial which will take the shape of a wing to the hospital for crippled boys.

In his later years he went to various places where there were wounded men to cheer them up and show them that it didn't matter if they had lost a limb or two or had been injured, for it is the mind that counts, and as long as the mind is clear there is no need to be discouraged. When the story of his work reached England and France he got calls to go there, which he did, spreading good cheer and a new spirit of helpfulness among thousands of veterans. He died two years ago from over-exertion.

When one reads such stories and realizes what can be accomplished, in spite of the most terrible handicaps, does it not seem rather contemptible that so many people, especially in the musical world should be "discouraged" because they do not get recognition right away or because they have had a few setbacks?

When they feel blue, it might pay them to think of that great genius, Richard Wagner, and what he went through, and of that poor little newsboy, starving on the Chicago streets and then nearly frozen to death in Minnesota, who though crippled, without legs or arms, but with the aid of artificial limbs, educated himself, won fame and fortune and toward the last devoted himself to cheering up those whom the great world war had so sorely stricken.

* * *

Evidently Pietro Mascagni, the composer of "Cavalleria Rusticana," has taken the advice given by Gounod to Bizet "to go slow," for he is just finishing an opera entitled "Vistilia," which he started when he was eighteen, which was 42 years ago. The story is of the Roman Imperial epoch. It is in three acts. Those who have heard it say it is destined for a great success, especially as the music is exceptionally pretty. However, Mascagni, even if it is not a success, need not worry, for he is very rich, has a fine home in Rome, a villa at Leghorn and large estates in Tuscany.

* * *

Roberto Moranconi, one of the principal conductors at the Metropolitan,

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 71]

whose work I admire, sends me a word of good cheer from San Martino di Castrozza in Italy, where he is working and preparing for next season. Unlike some other conductors I could name, Moranconi is a very modest and retiring man, but he possesses that peculiar charm and amiability that distinguishes so many of the Italians.

* * *

Cecil Arden of the Metropolitan writes me, this time from Leipsic. She has just discovered—bless her innocence—that Gewandhaus there is one of the most exclusive concert halls in the world. Only twenty-two concerts a year, subscribed two years in advance, and the general public never enters, nor do the illustrious directors ever rent it for recitals. So, says sweet Cecil, *les precieuses* exist everywhere, even in commercial Leipsic.

* * *

Richard Strauss has again astounded the world. It is not that his new ballet, "Schlagobers," is highly spoken of, but that he has dedicated it to Ludwig Karpath, a well known Viennese musical critic.

Can you imagine any of our eminent American composers dedicating, I will not say an opera, but even one of their smaller compositions to one of the musical critics? I think the only dedication that any one of them would be inclined to write would be in the nature of an obituary.

* * *

Two people died the other day who bring back reminiscences of the past. One was August Lüchow, a restaurant owner, who for many years had a celebrated resort on Fourteenth Street, right opposite the old Academy of Music.

Here, with the aid of good, honest German food, fine wine and excellent beer, he made his place a resort for some of the leading musicians, singers, writers of the last generation.

Here you would see at a table surrounded by his friends Anton Dvorak, Bohemian composer. Here, too, would come a party of genial friends with Caruso, though generally they patronized Del Pezzo's Italian resort on Thirty-fourth Street. Caruso came to get caviar, which he couldn't get at Del Pezzo's. Here, too, would come Chaliapin, the gigantic Russian basso.

In years gone by, if you heard a great row at a table, you would be told that the energetic gentleman who was thumping that table with his fist to enforce his argument was Colonel Roosevelt, who afterward became President. He was then Police Commissioner. Here, too, could be found at times William Howard Taft, late President.

Many of the critics in the olden days of the Academy of Music before the Met. was built used to come here to write, and here it was that one notable member of the craft came to grief. He had attended a concert at old Steinway Hall which was one-third over when he came in. He stayed about ten minutes. Going out, he picked up a program from one of a lot which lay on the great heater at the end of the hall.

Then he went over to Lüchow's, where we found him later writing away for dear life. Next day his criticism appeared. It was a wonderful concoction, for Mike was an Irishman and could write a marvellous tale on the strength of two or three drinks and be equally voluble about the death of the Emperor of China or a hanging. It didn't matter to dear Mike.

In this criticism, which filled more than a column, he praised the performance, but found fault with some of the conductor's *tempo*, thought certain of the notes of the prima donna were throaty, liked the chorus, damned one of the accompanists, but was particularly bitter with regard to a certain 'cellist who had attempted a cadenza, which he said was played without proper rehearsals and anyway it was too much for him. The only trouble with the story was that the concert he wrote about was to be given the following week. That ended Mike as a musical critic.

Among other visitors to Lüchow's was Papa Rullman, who had a ticket office for the opera and theater in the lower part of Broadway, which I believe still exists. Rullman used to get up the librettos and programs for the Academy and generally had more money at the

end of the season than old Colonel Mapleson, the manager. He was a character. You could hear him a mile off when he came walking with his game leg, thumping on the sidewalk a big stick. He used to tell us that his father had been a member of Napoleon's Old Guard who were willing to die but not to surrender at Waterloo.

His estimated capacity, per day, included two or three bottles of Rhine wine, one of champagne and any amount of beer, but nobody ever saw him drunk or up after midnight, for he was always out of bed at six in the morning and ready for the job of the day. His delight was his home, a little out in the country, where he amused himself by raising flowers, potatoes, canaries and chickens.

Among the visitors to Lüchow's in those olden days was Henry E. Krehbiel of the *Tribune*, who was generally there in the afternoon at a table presided over by the late Charles Steinway. And in that crowd you would find many of the leading musicians, including Josef Hofmann, Walter Damrosch, Richard Strauss when he was here, and Victor Herbert.

Before Charles Steinway's time there presided at those tables, when he did not go to the Liederkranz, the great musical Macaenas of his day, the late William Steinway, always genial, always helpful, a man who did more for the advancement of musical knowledge and culture of this country by his enterprise and his tremendous generosity than any other I could name. At his table you would find from time to time the great director of the Philharmonic, Theodore Thomas, and with him the incomparable Joseffy, the piano virtuoso.

Here, too, in the afternoon, monopolizing the conversation so that nobody could get in a word, sat "Jim" Huneker, ponderous, magnificent, volubly discoursing on music, art, the drama, vivisection and the latest discoveries in astronomy as well as the latest scandals of the town.

Success for Hageman as Conductor of Symphony Series in Philadelphia



Richard Hageman

Richard Hageman, formerly conductor at the Metropolitan Opera House, has concluded an engagement as conductor of the Fairmount Park Symphony in Philadelphia. Mr. Hageman's appearances were signalized by the attendance of capacity audiences, and his work met with the enthusiastic praise of the critics. It was Mr. Hageman's first engagement as a symphony conductor in Philadelphia, and his programs and the spirit of his performances evoked especial commendation.

Previous to his Philadelphia engagement Mr. Hageman conducted a five-weeks' course in répertoire and coaching at the Chicago Musical College. Many professional singers and teachers took advantage of the opportunity to resume their studies with him. Mr. Hageman's regular teaching session in his New York studios will begin on Sept. 17.

Speaks and Kürsteiner Assist in Lake Clear Concert

LAKE CLEAR, N. Y., Aug. 31.—Oley Speaks and Jean Paul Kürsteiner, composers, were among those who took part in a concert given at Lake Clear Inn for the benefit of the Saranac Lake Hospital recently. Mr. Speaks sang a group of songs and Mr. Kürsteiner shared with him the duties of accompanist. Mrs. Ida B. Burnett and Mrs. David B. Hill also appeared on the program, which was

At lunch or late in the evening after the opera and the theaters were out you would have thought, to see all these people eating, laughing, drinking, talking, gesticulating, that they had nothing to do but enjoy themselves, and yet they were among the hardest workers in all New York.

Those old days are gone and with them the men who enlivened them with their good fellowship, their hospitality, their brilliancy of mind, men who did so much to make New York what it was then.

Well, they are gone—and in their place we have prohibition and the income tax.

* * *

The other celebrity, an entirely different personality, who has just passed away in England, was the American novelist, Kate Douglas Wiggin. She has been called the prima donna of literature. She was distinguished not only by her writing but by her philanthropic work. She wrote a number of stories which were translated into the foreign languages and became popular. She not only had literary ability but considerable musical ability as well. She was an accomplished musician and composed a number of charming melodies for her favorite poems.

Her last visit to New York was when she attended with your Editor a great convention of those interested in community singing. Delegates came from all over the country. She was a little old lady with a lovely smile. Nobody expected much of her when she rose to speak before that crowd. Yet she made a most delightful, sympathetic, as well as instructive address. It stood out among all the many bright things at that memorable convention, says your

Mephisto

made up of songs by the two composers named and a number by Sibella. Mr. Speaks' group comprised "When Mabel Sings," "Life" and "On the Road to Mandalay." Mrs. Burnett sang Kürsteiner's "Invocation to Eros," "Three Night Songs" and "Morning," and Mrs. Hill's numbers included Speaks' "O for a Day in June," "Star Eyes," "The Quiet Road," "Morning" and "To You" and Kürsteiner's "Of a' the Airts."

NEW ORCHESTRAL SOCIETY ACTIVE IN GRAND RAPIDS

Plans Concerts by Visiting Symphonies—
Italian Residents Organize Band
for Park Music

GRAND RAPIDS, MICH., Sept. 3.—The recently-organized Grand Rapids Orchestral Association has brought its list of sustaining members to sixty-eight, and has now been enabled to contract for three concerts by visiting orchestras—Cleveland Orchestra, Nicolai Sokoloff, conductor, Oct. 25; Detroit Symphony, Ossip Gabrilowitsch, conductor, Nov. 27, and Minneapolis Symphony, Henri Verbruggen, conductor, April 3. Morris J. White will manage the affairs of the association.

A new concert band consisting of Italian residents of Grand Rapids has been organized, with Joseph Pavese as conductor, and has played several programs in city parks and elsewhere.

Conway Peters has been appointed head of the department of music in the Northern State Normal School at Marquette, Mich., where his special work will be the training of teachers of music. He has resigned the position of head of the department of music in Grand Rapids Junior College and Central High School. Here his work has been notably successful. The orchestra and band he trained were invited to play at the last annual convention in Cleveland of the National Association of Teachers of Music. His annual production of a light opera with the musical forces of Central High School has been an important attraction.

VICTOR H. HENDERSON.

Lowry Out of Mayer Management

Edward W. Lowry, who has been associated for a number of years with the Daniel Mayer concert direction in New York, has severed his connection with that office.

Kathryn Meisle Wins Opera Contract After Appearance in Recital



Photo by E. Townsend

Kathryn Meisle, American Contralto

Kathryn Meisle, contralto, one of the latest American additions to the personnel of the Chicago Civic Opera Company, won the honor without seeking it, as happens infrequently in the operatic world. Miss Meisle went to Chicago in July to give a recital in Kimball Hall for the pupils of her teacher, William S. Brady, who has been holding classes in that city this summer. Miss Meisle, having already established herself in the regard of music-lovers in Chicago through numerous appearances there, including two recitals last season, the audience at the special recital included numerous teachers and managers, among the latter being Herbert W. Johnson, assistant to Samuel Insull, president of the Opera Association. After the recital Mr. Johnson immediately sent for Miss Meisle's manager, M. H. Hanson, who happened to be in Chicago, and a contract for the entire Chicago season was signed. Miss Meisle will appear in leading rôles and will probably make her débüt as *Erda* in a revival of "Siegfried."

Miss Meisle has been spending the summer at Somer's Point, N. J., working up her répertoire, and early in September will return to New York for coaching in stage business with Enrica Clay Dillon, who is the American representative of the famous Mottino. Her operatic engagements will limit her concert appearances, but she will nevertheless be heard both in recital and with orchestra in various parts of the country and will sing the contralto part in the annual "Messiah" performance of the Apollo Club of Chicago on Dec. 24.

TRENTON, N. J.

Sept. 1.—The Eagle Philharmonic Band included in a recent interesting program at Cadwalader Park an Elegy composed by its conductor, Benedict Napoliello, and dedicated to the memory of President Harding. Beatrice Goeke, soprano, sang effectively an "Ave Maria" to the music of the Intermezzo from "Cavalleria Rusticana" and the Waltz Song from "Bohème," arranged for the band by Mr. Napoliello. Mrs. Goeke is a pupil of Harry Colin Thorpe, who is at the head of the vocal department of the Trenton Conservatory.

FRANK L. GARDINER.

Alice Gentle to Sing as "Guest" Artist with San Carlo Opera

Alice Gentle has been engaged by Fortune Gallo for a number of guest appearances with the San Carlo Grand Opera Company. The soprano will be heard with the company in New York, Boston and Philadelphia, and later in the season will also appear on the Pacific Coast. Miss Gentle will also fulfill a number of concert engagements, between her operatic appearances, under the management of Catharine A. Bamman.

Engages Artists for Texarkana

Mrs. Ray M. Ebbison of Texarkana, concert manager, recently spent a few weeks in New York. Mrs. Ebbison, who is the Texarkana correspondent for MUSICAL AMERICA, engaged several artists for the winter series in the southern community during her visit.

Albertina Rasch, Back from Triumphs Abroad, to Tour U. S. in Dance Recitals

THOSE who remember the beautiful dancing of Albertina Rasch at the Century Theater in its days as an opera house, and they must be legion, will be interested to know that Miss Rasch is about to start upon a country-wide tour in dance recitals. The ballerina who returned from Europe last month, went abroad in May, 1921, for one season but remained for two, such was her success with European audiences. Her first recital was given at the Theater des Westens in Berlin and she afterwards appeared in Austria, Hungary, Roumania, France, England, Belgium and Holland.

"It was wonderful," said Miss Rasch, "and they were delightful to me everywhere, but I am glad to be back in this country again. I have never been able to understand why a dancer should not give programs like those of a singer, so I decided to do that and I met with very gratifying success. For instance, I would give a program of dances to music by the greatest composers, beginning with Schumann's 'Carnival,' perhaps, then two numbers by Debussy, a suite by Tchaikovsky which I shared with my partner, a number from 'The Bartered Bride' three Chopin numbers and a Liszt Rhapsody. You see, it is fairly like a program of a piano recital. I usually had nine to twelve numbers on the program but they demanded a lot of encores and often before I was through, I had danced more than twenty times. Fatiguing? Rather. But then, I appeared only twice a week so it wasn't so bad.

"Work like this is far more interesting than appearing in an opera ballet. I don't mean to decry that sort of dancing, but opera ballets are always traditional. In a dance recital everything depends upon the dancer. You have no scenery, not always an orchestra and never the frame of the opera to help you. You simply have to do the entire thing yourself just as a recital singer has. A dancer should be as free as a recital singer, and you have little or no chance in opera to do anything except what has already been arranged by hard and fast tradition.

Keeping the Standard High

"It was not possible, formerly, for a dancer to appear alone or with only one partner for an entire recital, but thank goodness, that condition has changed.



Albertina Rasch

After all, it is the only way to raise or to keep high the standard of dancing because only a real artist can succeed in it and you have to be a musician as well as a dancer in order to succeed.

"I don't think the general public gives dancers credit enough for the mental side of the work they do. We are just supposed to be more or less mechanical arrangements, teetotums that can spin around on one toe, or tie ourselves backwards into double bow-knots. But who are the dancers that really create sensations, may I ask you? Are they the ones than can spin longest without getting tipsy or can leap highest into the air? They are not. It is the Pavlowas and the Rita Sachettos and people like that, whose every movement is an expression of their sense of beauty, of their mentality and their personality. Did you ever realize that personality counts for more in a dancer than in any other public performer?

"In dancing as well as singing, the day of the technician is over and done with, and praise Heaven for it! Not that I want to give the impression that I think technique is not necessary. Far from it! You've got to perfect your technique and then forget all about it, though that statement is such an obvious truism it seems hardly worth while even to make

it. Dancers have, in a manner of speaking, ceased to be coloratura dancers and have become dramatic dancers instead. We have to go through our scales every day as a singer has, our scales being the essential exercises for keeping the body in condition, but we use these less and less in public. We don't dance cadenzas the way we used to. We interpret human emotions instead. But woe betide the dancer who slights her daily practice!

Dancers Versus Acrobats

"It has been said, on the other hand, that of late acrobats have become dancers and dancers, acrobats. Well, if you like that sort of thing, that's the sort of thing you like, but it isn't dancing!

"What else did I do abroad? Let me see, I made a motion picture, a drama in which dancing was the feature. It was filmed in Vienna and the Austrian Tyrol. I found it comparatively easy because a dancer has to have such minute control over the entire body that the pantomime part was not difficult at all.

"Speaking of films, I have made a series of slow-motion films to illustrate points in a new system of exercises which I have developed. It is really a new ballet technique founded on the old, but with the modern interpretative idea as well. I shall use them as singing teachers use gramophone records to illustrate points of technique. Thus, when I wish to show pupils—I told you, didn't I, that I am opening a studio?—all I shall have to do is to turn out the light, turn on the film and inch by inch, almost, show them exactly how the thing is done. Not a bad idea, do you think? I'm using a mechanical means, you see, to obtain an aesthetic end. But then, that's what one must always do in any art, isn't it?"

JOHN ALAN HAUGHTON.

Announce San Carlo Répertoire for First Week in New York

Seven operas will be given during the opening week of the San Carlo Grand Opera Company's season at the Century Theater, beginning Sept. 17. Carlo Peroni and Aldo Franchetti will conduct. The works scheduled are: Monday, "Aida," with Anna Roselle, Stella De Mette, Manuel Salazar and Mario Basiola; Tuesday, "Rigoletto," with Josephine Lucchese, Ada Paggi, Adamo Chiappini, Mr. Basiola and Charles Galagher; Wednesday, "Tosca," with Anna Fitziu, Gaetano Tommasini and Mario Valle; Thursday, "Traviata," with Consuelo Escobar, Mr. Chiappini and Mr. Basiola; Friday, "Carmen," with Alice Gentle, Miss Ehlers, Mr. Salazar and Mr. Valle; Saturday matinée, "Madama Butterfly," with Tamaki Miura, Miss Paggi, Mr.

Chiappini, Mr. Valle and Mr. Galagher, and Saturday evening, "Trovatore," with Marie Rappold, Miss De Mette, Mr. Tommasini, Mr. Basiola and Mr. De Biasi. The Pavley-Oukrainsky Ballet will participate in the opening performance and in most of the others of the first week.

Names Added to Committee of Sponsors for San Carlo Opera Season

The following have been added to the committee announced as giving "artistic and social support" to the five-weeks' season of the San Carlo Grand Opera Company at the Century Theater, beginning Sept. 17: Irving Bush, Felix Warburg, Justice Charles S. Guy, Mrs. John A. Drake, Clara Clemens, Mme. Charles Cahier, H. B. Tremaine, Christian Kriens, W. W. Boumistroff, Major William B. Dwight, J. Leslie Kincaid, Magistrate Edward Weil, U. S. Senator Coleman Dupont and Albert Spalding.

Cortot to Teach Extension Course for American Pianists in Paris

For the extension course for American pianists, to be conducted by Alfred Cortot at the Ecole Normale de Musique in Paris next May and June, Mr. Cortot has selected a program representing composers from Beethoven to Dukas, which he calls "Masterpieces of Piano Literature of the Nineteenth Century." The class will be limited, it is announced, to pianists who will have prepared during the coming season with Berthe Bert, Mr. Cortot's representative at the David Mannes Music School, and musical secretary of the French Bureau of Information in the United States. Scholarships for three successive years' study in Paris have been founded by Walter Scott of New York, for which pupils of Mme. Bert's classes will be eligible.

Arriving in this country the middle of September, Giovanni Martinelli, tenor of the Metropolitan Opera Company, will proceed at once to the Pacific Coast, where he has been engaged for six operatic performances in San Francisco. On his return he will fulfill concert engagements in Denver, Omaha, Lincoln, Detroit and other cities before rejoining the Metropolitan forces.

Claudio Arrau, Chilean pianist, who is scheduled to make his first American tour in the coming season, will make his débüt as soloist with the Chicago Symphony on Nov. 1.

Isa Kremer, "international balladist," will resume her concert tour with an appearance in Montreal on Sept. 12. Her first New York recital of the season will be given on Oct. 21.

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Musical America's Open Forum

MUSICAL AMERICA is not responsible for the opinions or statements of Open Forum writers. Please make your letter brief, and sign your full name and address. Names will be withheld if requested.—EDITOR.

The Colleges and Music

To the Editor of MUSICAL AMERICA:

In a recent issue of MUSICAL AMERICA our friend "Mephisto" has put forth a general arraignment of all colleges and universities as "making the cultural forces taboo," especially with reference to music. As an alumna of one of our western colleges, I feel that while his criticism is doubtless applicable to some of our colleges, it is not just to class all institutions "sight unseen." To class all college trustees, presidents, and professors as wishing to crush out all original and progressive thought is unjust to the men who have striven to build up institutions where just such thinking may flourish. As one instance I may note the President of the Board of Trustees of my own Alma Mater—a man for many years noted as a generous, liberal, and broad-minded citizen. Hundreds of the same type may be found associated with our seats of learning.

As for the old argument of athletics vs. intellect, one need only refer to the fact that the newspaper write-ups and such like publicity deal with the college man or woman of the moment; the great musicians, philosophers, scientists, etc., are not usually produced and heralded abroad before the age of twenty-two—the age of the average college student. What college is not proud to have produced, or at least to have harbored, a Woodrow Wilson or a Herbert Hoover?

I come now to the last point, and the one which is the center of this whole discussion—that is, the attitude of colleges toward music. I shall confine myself to a statement of facts as they are in my own college, Pomona College, Claremont, Cal. Pomona specifically claims to be a "college of the New England type," a fact which would give it grounds for claiming a degree of conservatism. Her sister colleges of the same type, Beloit, Oberlin, Knox, and Grinnell, have long been known for their interest in and encouragement of music.

At Pomona we have a music department whose professors rank with those in the academic department. Full credit toward degrees is given for theoretical work and for "applied" music.

The work is of a high grade, as is attested by the fact that the Pacific Coast representative at the young artists' contest at Asheville received practically all—possibly all—his musical education in that institution while working for his A. B. degree. Weekly recitals are given by the students and less frequent ones by faculty members, and the academic students are in good attendance at these as well as at the generous number of artist concerts. At all college functions, especially at commencement time, music is given a prominent place, several recitals being a part of the latter events.

Perhaps I have not stated my case clearly, but I do sincerely feel that many of our colleges are honestly endeavoring to produce original thinkers, and are also encouraging and sponsoring education in the Fine Arts.

ANNESS M. SLOSS.
San Diego, Cal., Aug. 28, 1923.

Maintains That Blame Rests with the Singers

To the Editor of MUSICAL AMERICA:

But for the importance of the subject, I would not attempt to reply to the letter which appeared in your issue of Aug. 4, signed by "A Perplexed Poet."

Judging from his estimate of the English language, which he calls "a bastard language," I should say, he has a very bad attack, the best thing I can recommend is, that he engage a good professor of the English language and English literature, of which he seems to have such a poor appreciation.

Let me remind him that the greatest minds and brains, such as Shakespeare, Sir Walter Scott, Lord Byron, Whittier, Longfellow, Tennyson, William Cullen Bryant and a host of others have used the English language to express the noblest thoughts and sentiments that can be found in any language, which is a greater proof of its worth than anything "A Perplexed Poet" can write.

Now to the musical point. Allowing the fact that it is almost impossible to hear the words of most singers, it does not follow that it is the fault of the language. The fault lies with the singers. They are not thoroughly taught, in the beginning, the importance of placing all the vowels forward, giving the proper colour to them, and dwelling the full value of the note upon the vowel, instead of which they anticipate the consonant, which should come only at the finishing of the note upon which the word is written. The trouble is, there are too many foreign singing teachers in

New York, who know very little about the English language, consequently their pupils do not receive the proper instruction in diction, and correct pronunciation of the words.

As a proof of this, I will recite an incident which occurred in Carnegie Hall last season, in which I was an interested participant. I heard one of the leading tenors of the Metropolitan Opera Company sing "Sound an Alarm" from "Judas Maccabeus." In singing the word "brave," he sounded the "a" as in the word "father." I was introduced to him after the concert, and being a great admirer of his voice, and wishing to do him a kindness, I asked him why he sang it so.

He replied, "A" is "Ah." I told him the vowel "a" has different sounds in English, and sang it for him the way it should be sung. His accompanist (who is a foreigner) came along at the time, and the singer drew his attention to what I had told him, but he shook his head, and shrugged his shoulders and said, "Oh no; I am a composer, and ought to know!" And there you are—a foreigner teaching another foreigner how to sing in English.

Let me advise those who wish to sing correctly to study with a good American or English teacher.

Now as to the English language being unsingable, I deny it most emphatically, regardless of "A Perplexed Poet's" slur upon oratorio singers. I would ask him if he ever heard Julia Culp or Reinold Werrenrath sing. I mention these two artists because they demonstrate the fact that English is a singable language, for you can hear every word and every syllable they sing, and all singers can do the same if they are properly taught.

I do not say that all singers can become great artists, because all singers have not the capacity. To become a great singer, one must have a phenomenal voice, temperament and musical intelligence; then, with proper training under competent teachers, we shall have many more fine singers than we have now.

But there must be great patience and diligent study on the part of the pupil. It is a matter of development and concentration of the mind upon the subject in hand. I have heard pupils say, "I have it now," and there they remain; but

that is the time when they are just beginning to feel the change. They must hold on to it, keep working at it until it becomes natural to sing the proper way; then it will be a delight to the singers as well as to the listener. I trust Miss Eleanor Everest Freer and others who are agitating the subject of singing in our own native language will keep up the good work, and feel sure good results will be accomplished. H. R. HUMPHRIES.
Bryn Mawr, Pa., Aug. 25, 1923.

Treatment of Nodules

To the Editor of MUSICAL AMERICA:

Attention has just been called by one of my singer patients to an article by Albert E. Ruff in MUSICAL AMERICA of July 28. Mr. Ruff's exposition of vocal nodules, while admirable in the main, has certain elements in it which are misleading from the viewpoint of the voice physician.

Mr. Ruff's remark about "phlegm," which is another name for mucus, or the secretion formed by tiny glands situated along the margin of the vocal cords, is a correct observation. This mucus is often a pre-nodal sign that a growth is likely to appear at the point where it exudes. A singer acquires a cold; in other words, an infection of the mucous membrane of the airways. She sings "over" the cold—and often boasts about it—thus squeez-

[Continued on page 11]

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Musical America's Open Forum

[Continued from page 10]

ing the cords together and laying the foundation for future trouble.

As likely as not, the nasal resonance is defective through some physical obstruction, and the dead weight of the vocal effort lies across the level of the larynx. The cordal production is, therefore, as Mr. Ruff intimates, out of focus, and if persisted in will make a bad matter worse until the singer goes into a state of voice fatigue, or phonarthrosis, and becomes vocally *hors de combat*.

As for operation, it is difficult. There is no operation in my specialty that I dislike to perform more than node removal, but it is sometimes necessary, and there are nodes which can no more be "sung off" than you can, by excessive peripatetic exercises, "walk off" a corn from your toe. The chances are that the

more you walk, no matter how skillfully, the larger and more painful the corn waxes. There are plenty of nodes that Mr. Ruff cannot sing off—namely, the old fibrous variety. The small, soft nodes, which are largely retention cysts on the edges of the cords, are helped much by vocalises; there are nodes and nodes.

Mr. Ruff's opinion that the cords can be made to vibrate "above the node" must be a mere figure of speech, for the node is on the edge of the cord; the cord vibrates, therefore the cord and node vibrate together, and that is just what makes the unpleasant tone if any tone at all can be produced.

I dislike to take issue with a gentleman who is evidently so much in earnest about his work and who understands the nodal problem so well from a teacher's viewpoint, but if Mr. Ruff will be good enough to take the trouble to refer to my new book, "Hygiene of the Voice," which is now on the press of the Macmillan Company, he will find the subject discussed *in extenso* from the physician's viewpoint at least. Seeing is believing. I have seen many nodes "removed" by

singing exercises, but like Prince Jaime's deafness, they are still there upon examination. Some can be sung off; most of them cannot.

IRVING WILSON VOORHEES, M. D.
New York, Aug. 23, 1923.

The Vocal Cords

To the Editor of MUSICAL AMERICA:

I support D. W. Miller in his approval of Albert E. Ruff's article on vocal cord nodules in MUSICAL AMERICA of July 28.

I am no authority on the subject, nevertheless it is a joy to read an article that has the stamp of authority on it. Give us more of them!

DAN W. SMITH.
High Point, N. C., Aug. 25, 1923.

Emotional Beauty Through the Harp

To the Editor of MUSICAL AMERICA:

Greetings to "Haruspex!" He asks, "Of what value is the harp as a solo instrument?" Of what value is anything? Isn't it that which a thing gives to those who come under its influence?

The harp is a medium through which

much emotional beauty may be expressed by the artist, and to the sympathetic listener—not you, "Haruspex!"

The lack is not in the harp, but in the harpist, and the totally unidiomatic music mostly used by him. Therefore, I contend that the value of the harp as a solo instrument lies in the power it possesses to be the medium of expressing beauty by the performer and giving pleasure to the listener, and this, a great French composer says, is the true end of all music.

HELEN BURR-BRAND.
Detroit, Mich., Aug. 25, 1923.

"Musical America" Like a Rare Gem

To the Editor of MUSICAL AMERICA:

MUSICAL AMERICA is like a rare gem that is continually becoming more valuable. I have long known of the great importance of this magazine for both public use and personal pleasure. There is only one MUSICAL AMERICA; and without it, America would not be in music what it is today.

JEAN DREW FREEMAN.
Le Mars, Iowa, Aug. 25, 1923.

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AMELITA GALLI-CURCI Says—



Sept 23rd 1923

Dear Mr. Proschowsky—
Having been
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eight weeks, let me express my
appreciation of your thorough
understanding of the TRUE ART
of singing and the intelligent
simplicity of your elucidations,
through which I have been able
to discover and use new beauties
in my own voice. It is with a feeling
of great satisfaction that I commend
to you those artists and students who
seek the truth in singing—the
beautiful and lasting art of
"Bel Canto". Gratefully yours,
Amelita Galli-Curci

THE AMBASSADOR
NEW YORK

Feb. 23, 1923.

Dear Mr. Proschowsky—

Having been associated with you for the past eight weeks, let me express my appreciation of your thorough understanding of the TRUE ART of singing and the intelligent simplicity of your elucidations, through which I have been able to discover and use new beauties in my own voice. It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of "BEL CANTO."

Gratefully yours,

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Appreciation Taught in Elaborate Plan Devised by Frances E. Clark

Frances Elliott Clark's Zealous Work for Thirteen Years in Developing Musical Appreciation Among Children Is Reviewed—Elaborate Plan of Instruction Formulated—Process of Training Outlined in New Book

By HAZEL GERTRUDE KINSELLA

SOMEONE has said: "Rich men may buy a hall and endow an orchestra, but this cannot, without appreciation in the audience, become a real community asset." Frances Elliott Clark, director of the Educational Department of the National Federation of Music Clubs for many years, has had long experience as a "musical missionary" and has made countless journeys to every section of the country in the interests of better music, and, more especially, in the interests of appreciation in the audience. Mrs. Clark, who was for some years director of music at Milwaukee, Wis., and was one of the founders and first officers of the National Supervisors' Conference, set out to create a way to bring music to the children of the country.

"Time was," says Mrs. Clark, "when music was a luxury available only to the wealthy and the talented few or limited to the ability of the struggling amateur. The advent of sound-reproducing instruments suddenly released it from the expensive grand opera houses, from the symphony halls of the large cities and the haunts of the few and spread it over the country. If America is ever to become a great nation musically, as she has become commercially and politically, it must come through educating everybody to know and love good music. Millions



Frances Elliott Clark

of dollars are spent each season by those who madly rush to concert and opera in a vain attempt to make up for the deprivations of silent early childhood, when the proper music was seldom heard and never understood. These people, having ears, are yet unable to hear. Such conditions are no longer tolerable in the light of the present educational awakening in music."

During the past thirteen years Mrs. Clark, who is director of the Educational Department of the Victor Company, has formulated concrete plans for teaching music appreciation to children. As a result of her efforts, a new book on appreciation, "Learning to Listen, Listening to Learn," is just being issued by this company.

"Learning to Listen, Listening to

Learn" outlines especially the appreciation work which should be done in the first six grades of the public schools and will prove helpful both to city and rural teachers. In the chapter on rhythm Mrs. Clark has set forth the steps desirable in the development of rhythmic feeling and expression. Next comes a chapter on song, wherein suggestions are made as to methods to be used in directing the child to its beginnings of perception of form. Basic themes and second little tunes for answer, contrast or contradiction are discussed. "Happy Land"—said by some to be the oldest tune or melody in existence—is analyzed. "Mother Goose" songs are suggested for the first work.

First Steps in Appreciation

"In using these first songs," said Mrs. Clark in telling of the first steps in appreciation, "the child may be allowed to listen for the principal melody. After learning to perceive it, he may sing it whenever it returns and is heard again. In teaching a song from a record, first study it, get all the words and be ready, by question and story, to make it alive in meaning. Insist on beautiful tone quality, breath control and joy in singing. The children may hum with the record. Special songs for special occasions or people should be used, and these might include 'The Linden Tree' for Arbor Day, 'Clang of the Forge' for boys, 'Blowing Bubbles' for a play song and pattern songs.

"The increasing use of instruments and instrumental music does not in any way minimize the value and should not curtail in any degree the use of songs in the classroom. The influence of so much good instrumental music should operate only to raise the standard of the songs used and to save much time in learning the worthy ones by the accentuated ear training thus gained. Therefore, in appreciation, we must encourage to the utmost the study and knowledge of instrumental literature. Such study is imperative. For the first such study, with little children, there may be used a specialized form of mimetic play—playing orchestra. This not only develops rhythmic feeling and expression, but at the same time develops observation and interest in the instruments of the orchestra. In the first actual study of orchestral literature—whether through the me-

dium of a record or otherwise—the selection must be strongly rhythmic, the melody must be tuneful and the music should be played by a solo instrument or simple combination. The violin, xylophone, bells, 'cello and flute are especially appropriate instruments for presenting music to little children.

Advocates Year's Preparation for Memory Contests

"Stories about music serve their purpose if they stimulate interest and lead up to music. But there should not be too much talk. Never talk while the music is being played or sung. Repeat sufficiently, but do not give out too much technical information in the early grades. Enjoyment is one of the first important attributes to a musical education.

"One attractive thing about the enjoyment of melodies is that it takes little or no special training. We often like a melody just for its own sake, and the more familiar it becomes, the more we like it. This element of familiarity is true of all good music. We like the things we know. What a pity that we do not come to know more of the world of beautiful melodies which require little or no technical analysis!

"This is one of the great arguments in favor of the much-discussed memory contest. To me it would seem advisable not to make the preparations for the contest in a few short weeks, jumbling together and cramming into the child's mind a host of facts. It would be much more preferable to make the learning of the list of compositions a task for the whole year, then use the contest as a means of examination. In this way one or more selections may be well and carefully learned each week—the story of the composer's life and of the composition being well learned, the themes and their development well discussed. At or toward the end of the year the children should be given ample time for review. In this way the memory contest will become a real educational asset."

One of the most important sections of the book is that devoted to lesson study outlines. Here, for the first year, twenty-four model lessons are laid out. The second-year outlines include suggestions for imitative rhythms, discrimination,

[Continued on page 14]

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[Continued from page 13]

individual interpretation and the correlation of music, art and poetry. The third-year series introduces the story in music as in the "Nutcracker Suite" by Tchaikovsky, the Cradle Songs of Nations and the Toy Symphony by Haydn.

The fourth-year series brings to the appreciation classes much descriptive music and the introduction of part-singing by means of rounds. "Row, Row Your Boat" is one of the suggested rounds. Further part-singing is illustrated by "O Lady Moon" and similar songs. The orchestral instruments are surveyed, the orchestra being divided into families through sight, story and sound. In the fifth year the children take up the study of duet and trio, the wood-wind and brass sections of the orchestra, men's and women's voices, MacDowell and piano music, absolute and program music and related topics.

The study of program music is continued in the sixth year. Mendelssohn's "Midsummer Night's Dream" is one of the musical illustrations used. The course this year also includes a review of the orchestra, instrumentation and the

instruments of many lands, occupational music; American folk-song, illustrated by music from unknown composers and of Indian and Negro origin; form and analysis of pattern, ballads and lyrics, the ballet, biographical sketches and individual written interpretations of the music heard. The development of differing types of music is suggested, as the development of "galloping" rhythm from the Mother Goose "Ride a Cock Horse" to the "Ride of the Valkyries" in grand opera. Boating rhythms are traced in the same way, from the "Slumber Boat," by Jessie L. Gaynor, to the "Barcarolle" in the "Tales of Hoffmann." Chamber music, opera and overture and other forms are brought to the intelligent notice of the children.

Other valuable features of the book are analysis of acts from opera and orchestral instrumentation, boyhood stories of Handel, Haydn, Mozart, Beethoven and other composers and a glossary of musical terms.

The constructive vision of Mrs. Clark has, through this organization of course of study in appreciation of music, opened for study practically all types and forms of music.

DES MOINES ENTHUSIASTIC FOR GILBERT AND SULLIVAN

Capacity Audience Hails "H. M. S. Pinafore," Performed by University Forces

DES MOINES, IOWA, Sept. 1.—The artistic capacity of the Des Moines University Choral Society was admirably shown in a performance of Gilbert and Sullivan's opera, "H. M. S. Pinafore," recently in the University auditorium, under the baton of Raymond N. Carr, dean of the School of Fine Arts of the University. An orchestra, made up of professional musicians and Conservatory students, assisted in a bright and animated performance, which was witnessed by a capacity audience.

Gladys I. Proctor as *Josephine*, Arthur W. Tornquist as *Ralph Rackstraw*, Forrest P. Hagan as *Sir Joseph Porter*, Paul J. Garber as *Captain Corcoran* and E. Ruth Garber as *Little Buttercup* were the principals and others in the cast were Evelyn Peterson, C. Evan Engberg, L. McCauley, Perry Moore and Ora Lucy Wheeler.

Blanche Wadsworth, the accompanist of the society, was presented with a gold pendant locket, engraved with the word "Pinafore," at a picnic given in her honor in McHenry Park, following the performance, in recognition of her valuable services to the organization in the past seasons. The presentation was made by Arthur Tornquist, president of the society. An address was made by Mr. Carr, in which he reviewed the history of operatic successes in the Highland Park institution and praised the society for its progress and especially for its fine performance of "H. M. S. Pinafore."

Cleveland Institute to Reopen Next Month

CLEVELAND, Sept. 3.—The Cleveland Institute of Music will open its doors for its fourth season on Oct. 1. The Institute has made rapid progress under the direction of Ernest Bloch, who has fostered a modern spirit in the school. He has surrounded himself with a faculty of representative teachers, including Beryl Rubinstein, piano teacher, who is a concert artist of reputation; Giulio

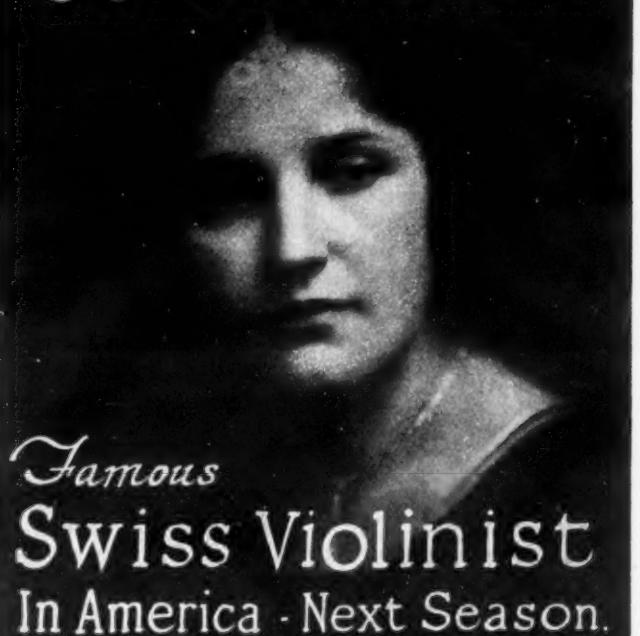
Silva, vocal teacher; De Gomez, who is first cellist in the Cleveland Orchestra; Nathan Fryer and Roger Sessions, whose compositions are attracting attention. There are twenty-three teachers in all departments at the Institute. Full diploma courses are given in all branches and there is instruction for special students. Last year the Institute enrolled more than 600 pupils for the fiscal year.

May Peterson to Sing in Wisconsin

May Peterson, soprano, will appear in recital in Ripon, Wis., on Oct. 16, after a Boston appearance with the Harmony Male Chorus on Oct. 12.

Hear New Reddick Song at Bay View
BAY VIEW, MICH., Aug. 31.—William Reddick, who is conducting a master class at Bay View, Mich., took part in a recent program at Bay View Auditorium, when his new spiritual, "Sweet Canaan," was presented by Arthur Boardman, Carleton Cummings, Perry Rush, Robert G. McCutchan, Mark Bills, Lowell Wadmond and Clayton Quast, with Mr. Reddick at the piano. The audience demanded a repetition of the number. A group of songs was given by Irma Reddick, including the "Canoe Song" from Cadman's "Shanewis" and "Velvet Darkness" by Mr. Reddick.

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Jacobinoff showed genuine talent.
New York Times.

Jacobinoff's appearance leaves one hoping to hear him again.
Chicago American.

He fiddles like one born to the instrument.
Philadelphia Public Ledger.



Jacobinoff was a genuine discovery.
St. Louis Post.

One of the most spontaneous ovations ever given a soloist.
San Francisco Examiner.

Admitted to the select few by virtue of his mastery.
Tacoma Daily Ledger.

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Suggests Artists Cooperate with Clubs by Holding "Musical Clinics"

By Adelaide Fischer

IF the women's music clubs of the country should suddenly decide to rest from their labors and sit back at ease for a season, what a splendid panic there would be! If they ceased pouring their energy, time and money into fostering and developing musical thought in their several communities, one can picture the meagre public response that would meet the announcement of an artist's visit to any of the thousand and one towns that now are listed in itineraries. It is not exactly news to say that all these coteries of enthusiastic women are the foundation stones that support the structure of concert-giving in America, but it is a fact that ought not to be classed as a natural and taken-for-granted phenomenon; there are too many struggles and difficulties attendant upon promoting good music even to allow anyone in the profession to assume that the work is largely pleasant and gratifying to the numberless club officials who labor from fall until spring year after year.

When an artist pauses long enough to think of the unselfish, tireless spirit that urges all these women toward making the world a happier and better place to live in, the artist's own share in the advancement of culture seems surprisingly small. Obviously an artist's first consideration is self-improvement, but unfortunately, at least with performers, it is too often the last consideration as well. When all is said and done, the race to catch fame occupies all of the average artist's attention; quite unconsciously we ignore any responsibility for the advancement of the public's taste and appreciation. We give the best that we have and if it falls upon dull ears or empty seats we are likely to feel slighted and injured; if it is acclaimed by an understanding audience we graciously accept the compliment as our just deserts.

The years of study, the financial outlay and the struggle for recognition are items that stand out in the careers of most artists, but by comparison they deserve no greater appreciation than the life-long efforts and the thousands of dollars put into the cause of music by clubwomen whose personal reward has been seldom more than worry and sacrifice. I know, just as almost everyone in the concert profession must also know, many women who have exhausted themselves physically and financially in their zeal to cultivate a musical atmosphere in the community, and I grieve to say, like many other artists, I have been guilty of not half appreciating what it meant to arouse an interest in good music and to assume the responsibility of bringing it to a reluctant public. But I am becoming more and more aware of the fact that the career of a club is quite as vital as the career of an artist and that sooner or later the majority of artists will regard the music club less casually, less as an incident or a series of incidents in their concert activities. No music club is a mere incident in the musical scheme of things; every one of them is a spark-plug that keeps the concert engine going. And the music study club, that frequently small body of art enthusiasts that is found in almost every town and hamlet between New York and California, is the musical child that should have the particular consideration of every artist who is truly eager to spread the beauties of music.

The Study Club

In the last year through one chance and another I have happened to come into closer contact with the study club phase of music than in the several previous seasons of concert travels and in talking with one after another of the officers I began to understand some of the problems and handicaps that face most of these little circles. And for just about the first time I fully comprehended the splendid spirit and the sincere affection for music that brings such women together and prompts them to encourage a like appreciation in others and at the same time to improve and increase their own musical knowledge through reading, discussion, amateur concerts and definite courses of study. That was the beginning of my appreciation. I asked questions and interchanged ideas with club members wherever I chanced

to find myself. I learned that the aims of various little clubs ranged from a desire to install a piano in the school to the sponsoring of an appearance of a symphony orchestra. But chiefly they were concerned with learning something about music themselves; gathering in acquaintances to share their enjoyment; promoting musical knowledge in the children.

The majority of study clubs, as I learned, ran true to the name; they were organized for study. And with practically no stimulation or professional assistance from the "outer world," they held their meetings and carried on their own programs. Comparatively little musical inspiration was brought to them except through club literature, phonograph records, infrequent opportunities to attend a concert and their own personal reading. The desire to hear more of the music about which they were studying was of course strong, and occasionally they found it possible to secure an artist from a nearby city at a modest cost. But, all in all, taking the study clubs as a whole, they were very much in the position of a person who takes a correspondence course in drawing or law; like someone who is obliged to study the piano by himself, eager searchers after musical beauty with little but their own enthusiasm to carry them on year by year. And it came to me very forcibly that the professional musician, the actual performer, was shirking a real duty that he or she owed to the world at large by not giving more thought and assistance to these researchers in the field of culture. The professional attitude of waiting until the ground was thoroughly prepared and a substantial monetary reward assured before dispensing our musical wares has been far from the spirit of artistic cooperation that could mean so much to all. Instead of coming forward to help, most of us have cultivated a superiority complex or at best a mild indifference to the elementary development of musical appreciation as worked out through the study clubs.

Plan of Collaboration

It is not enough that clubs should make their way almost unaided, creating their own stimulus. They desire and deserve a breath of inspiration from without, the opportunity to let their imaginations soar and their vision expand. But concretely, I should say that every club is entitled to two or three "musical clinics" a year—semi-formal programs given by artists who have collaborated with the club in advance upon the music to be given and who are prepared to discuss any or every element connected with the program, from the history of the composer to the actual method of studying the composition and the art of performing it. Not a "lecture-recital," that deadliest of musical hybrids, but a program interspersed, if you will, with questions and answers, a happy combination of recital, music lesson, exchange of ideas and artistic sociability. Such a program would not necessarily be confined exclusively to members of a club; conversely it would stimulate new memberships. Whether the attendance were forty or four hundred, the spirit could remain the same and the object be accomplished.

Cooperation among several clubs, no less than cooperation between clubs and artists, would mean the easier putting into operation of such musical meetings. I have in mind as a logical solution an idea that has been advanced before, that of grouping together five or six clubs located within a radius of a few hundred miles, thus forming a "circuit" that could be covered at a minimum loss of time and a minimum expense. Such a group of clubs could engage an artist's services for an entire week at a proportionately low cost to each club. The number of "weekly circuits" that could be organized throughout the country is, needless to say, quite dizzying to calculate and if fully inaugurated would require the time of many artists. But there would be no lack, I am sure, of artists to carry on such a work. We have heard the slogan of "Service" preached in connection with almost every human endeavor, and I for one would rise to announce that the music clubs exemplify the word most honorably and that it is time for the profession to appreciate and acknowledge the fact and to hold itself ready also to serve.

London Lauds "The Lady from Louisiana"

REPORTS 2nd CONCERT

SUNDAY TIMES—

I was unlucky enough to miss the first of Miss Edna Thomas's concerts, but I heard her Plantation Songs yesterday. She has a fine voice and a delightful American accent, and her singing of these negro songs has an extraordinary charm.

But whether the songs are 18th Century or 19th Century negro or French they are at any rate charming and Miss Thomas makes still more charming things of them by her singing of them.

DAILY EXPRESS—

STYLE—Undoubtedly Edna Thomas has a very remarkable sense of style. Whether she is singing an essay in reflective melancholy such as "Were You There?" or "Somebody's Knockin' at My Door," or an almost pure example of vocalization like several of the New Orleans street cries, or a sprightly piece of adorable nonsense like the Creole nigger song "Chere mo lemme to," she gets right inside the music in a most distinctive manner. Each number seems alive with a real individuality of its own.

Probably that is what fetches the audience every time. They would not let her go, and at the end of the concert she had to sing many encores.

DAILY NEWS—

Miss Edna Thomas, who has a beautiful mezzo-soprano voice, sang a selection of Plantation Songs last night at Wigmore Hall.

The songs ranged from "Spirituals" of great beauty to charming love songs and street vendor cries of New Orleans. One song sounded like an echo of Mozart and another, in which the lover says that he loves his sweetheart "as a little pig loves mud," has a tune which might have come out of a French light opera of the 18th Century.

Miss Thomas sang with a great deal of charm, in a very polished style, which yet seemed wholly natural.

DAILY SKETCH—

A double triumph was added last night by Edna Thomas to the success she has already scored in London by her rendering of negro "Spirituals" and Creole songs.

First at the Wigmore Hall and later at a reception given by Mrs. Post Wheeler, she interpreted with supreme artistry simple melodies which have been handed down from mouth to mouth through the generations.

No ordinary singer could infuse with beauty and pathos or humor songs that merely said, "Dear, I love thee as a little pig loves mud," or "Keep inchin' along like a po' worm."

There were many noted people in the audience at the Wigmore Hall, and the Prime Minister was one of the guests at Mrs. Post Wheeler's reception.

STAR—

There were some Spirituals which were extremely beautiful, especially one which has an almost Mozartean charm. Another in which the lovesick gentleman says he loves his lady "as much as a little pig loves mud" amused the audience highly, as did a funny little patter song about nothing in particular.

Miss Thomas's singing is most artistic—an excellent illustration of the art which conceals art.

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EDNA THOMAS

MUSICAL AMERICA

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NEW YORK, SEPTEMBER 8, 1923

THE FREE CONCERT DANGER

PROPAGANDA for free concerts has filled much space in the public prints in the last few years. Well-meaning persons have achieved results, but reaction has inevitably followed. Reports of free concerts and announcements of plans for popular programs and even orchestral series have been published in our columns from time to time. In some instances the intentions of promoters have not been entirely unselfish, but many men and women, moved by altruistic feelings, have worked with wholly laudable zeal, devoting themselves to a purpose which, superficially considered, seems to promise much good.

The benefits might be greater if we were nearer the millennium, but in the present state of the world we are compelled to pay a little attention to factors which operate against the attainment of cherished ideals. Free music is an ideal, and in our hurried life it seems part of the Utopian dream. Perhaps we would emigrate in battalions if there were a Utopia handily located on a steamship route, but, as it is, we must stay at home and consider things as we find them, and any experiment in free music should be considered very seriously before it is launched.

The highest altruism, says Herbert Spencer, is that which ministers not to the egoistic satisfactions of others only, but also to their altruistic satisfactions. The philosopher is thinking of weightier things than free music, but his argument is apposite to the subject. If free music is given at the expense of artists who depend on music for their livelihood, then the audience which accepts their gifts can indulge in no altruistic satisfactions. This is the worst kind of free music, and can be expected to yield little good. Its motive may be education, or merely the entertainment of people who do not ordinarily visit the concert halls, but, because of the class of artists it attracts to its service, the results are rarely of any value.

No one is more willing than the musical artist to

waive his fees when the cause is for charity, but he cannot be expected to contribute without remuneration to a program or series of programs for the purpose of cultivating musical appreciation whenever a call is made upon him. If he may be heard for nothing, no one is likely to pay for the privilege, so he is compelled to refuse his services. Otherwise he would be deprived of his living. The artist who is ready to appear without fee is usually one of mediocre talent who nurses the illusion that the sole recipe for greatness is advertisement, and his motive for coming forward is purely selfish.

If a free series is arranged for the purpose of educating a new public in the appreciation of music, high class artists must be engaged, but such artists expect remuneration. When fees are paid, one of the worst features of the free concert is eliminated, for then the promoters have a right to demand good music, and, if they have discrimination, they will get it.

The effect upon the audience has still to be considered. One of the strange characteristics of the average person is his capacity for questioning anything that is given away "free gratis." Tell him that he may enjoy a program without admission charge and he will be suspicious. He may attend the concert in an apathetic mood, and, if aroused from his apathy, he will expect more free music. If he is called upon to make a small sacrifice he will come to the hall in a more receptive mood. He will feel that he has a right to criticise if the program does not suit him, and, therefore he will be ready to exercise fully whatever faculties he possesses as a listener.

Excellent results have been obtained by fixing a small admission charge for educational and semi-educational concerts, not with any notion of making a profit, or even defraying expenses, but solely with the object of engaging the full attention of an audience. The promoters of such concerts must necessarily find music-lovers ready to make donations to their funds, but the receipts from admissions may be added to these funds and used to engage more artists or to extend the series. The audience is then made to feel that it is helping the cause.

In the case of orchestral organizations, the return from nominal admissions may be an important contribution to the coffers of the treasurer, and even when the symphony has an endowment behind it, or municipal backing to keep it alive, a little extra money will enable the responsible officers to make improvements and build up its efficiency. Al fresco band concerts under municipal auspices have become part of the summer fare in many centers, but the payment of the bandsmen may be very well left to the municipalities concerned. The conditions under which such concerts are given make the collection of admissions undesirable, if not impracticable.

WHEN CONTESTS WORK HARSHIPS

THE announcement of competitions for native composers to be conducted by the Friends of American Music, an organization with headquarters in Kansas City, Mo., indicates that the parts for the performance of the prize-winning symphony will be copied without expense to the composer. This represents an important departure in prize contests, and in approving such a course the Friends of American Music show plainly that they have a full appreciation of the difficulties which the young composer has to meet.

We have urged more than once in these columns that the costs for copying parts should be borne by societies which offer prizes. The winner of a contest should be permitted to enjoy the full award, but in the case of a symphonic work the amount is almost invariably reduced by the charges of copyists, usually something between one and two hundred dollars.

When the rules of a contest provide for the selection and performance of a number of works before the final decision is made, serious hardship sometimes results, for several composers are required to pay for their parts, and only the fortunate winner is reimbursed. This means that the creative musician, often hard put to it to earn a living, must pay, and pay stiffly, for the privilege of competing in the final round.

A NEWS ITEM in a Paris journal states that a theater manager in Budapest has been sent to jail for a month for permitting persons to take their seats after the rise of the curtain. They know how to deal with the nuisance in Budapest. Here we are expected to grin and bear it.

Personalities



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 Four Chinese Pupils Learn Music of the West from Concert Pianist

Eveline Taglione, pianist, does not make a specialty of teaching, but her hobby when she is in New York is to instruct four Chinese children. She finds them surprisingly receptive to the technique of the keyboard. Miss Taglione has been making a successful tour of Europe during the summer, but one of her greatest ambitions is to carry the knowledge of the Western piano literature to those residents of China who have never heard it.

Miller—A portrait of Marie Miller, harpist, painted by Guy Pene Du Bois, has been hung recently in the Hall of Fame of the State Capitol Harrisburg, Pa. Miss Miller is a native of Erie, Pa., and the State has thus given recognition to the artistry of one of its daughters.

Warren-Berumen—An interesting tribute from one musician to another is the recent dedication by Elinor Remick Warren, composer, of her engaging piano piece, "Spooks in the Moonlight," to Ernesto Berumen. The pianist will play it in his recitals on tour this season, whether with green spotlight or not, Rumor does not indicate.

Herbert—Since Victor Herbert has dabbled in the medium of composing special scores for feature motion pictures, he has found a stop-watch invaluable, according to his own testimony. The famous operetta writer has recently been devising music to accompany Tony Sarg's "Chinese Willow Plate Story," enacted by marionettes.

Patton-Miller—Among motor enthusiasts may be numbered Fred Patton, baritone, who recently made a trip from Maine, where he spent the summer, to New York. On the way Mr. Patton was scheduled to pay a visit to Reed and Nevada Van der Veer Miller, the singers, who have been conducting a class at their summer home, "Echo Hall," at Bolton Landing on Lake George.

Senz—The value of the ballet as a training school for opera was proved recently in the engagement of Regina Senz, soprano, for rôles in cities of France, Germany and Italy. Five years ago Miss Senz was a member of the Metropolitan Opera ballet corps, but her voice attracted the attention of teachers. She has recently sailed to fulfill a contract at the Bremerhaven City Theater, Bremen.

Barrère—An essay in "living art" is credited to George Barrère, flautist, at an exhibition and party recently given by the Silvermine Guild of Artists in Norwalk, Conn. A feature of the event was the showing of a comic edition of each picture. By way of novelty the lights were switched off and Mr. Barrère himself, dressed exactly as in the picture by Hutchens, took his place in the frame, to the great delight of the auditors.

Stanley—The duties of contractor are not very closely allied with those of the operatic soprano, but Helen Stanley will spend the early autumn supervising the finishing touches on her new home at Stamford, Conn. She has been summering at Twin Lakes in the same State, after a busy season which included appearances as *Sieglinde* with the United States Opera Company. She will be heard as soloist with the State Symphony of New York in the coming season.

Bogue—Opportunity to join a camping expedition which has assumed something of the historical position of the famous "Peace Ship" came to Lucy Bogue of the L. D. Bogue Concert Management this summer, when she spent some time with the Edison-Ford-Firestone party in camping and yachting along the shores of Lake Superior. Miss Bogue will motor to New York from Detroit with Mr. and Mrs. Edison, and will resume the business duties of her office early in September.

Thomson—César Thomson, violin pedagogue, who will sail for America early in September to teach at the Ithaca Conservatory, is said to be an enthusiast on horticulture. An eyewitness has described the garden at his villa on Lake Lugano, Switzerland, as delightfully breezy and idyllic. "Each shrub," says the visitor, "is carefully trimmed and many of the less hardy are reinforced by a stick of bamboo placed in the ground, showing the great care and solicitude of the artist for all kinds of plants. The winding paths bordered by gay and vari-colored flowers lead invitingly down to the castle wall, from which the violinist enjoys fishing in the lake."

Point and Counterpoint

By *Cantus Firmus, Jr.*

Terpsichore and the "New Rhythm"

FROM the lips of a Prominent Exponent of the Jazz Literature recently came the dictum that it is up to the dancing teachers to educate the public in a new and more polite rhythm if music is to profit. Acuteness marks the reasoning of Paul Whiteman in so far as he establishes the following equation for the melody of any period and country: What-the-People-Want-to-Dance equals What-the-Band-Is-Compelled-to-Play. The piano student may experience sacrilegious glee in the fact that Bach's Suites owe their existence to the jiggling performers of the *sarabande* and *gigue* on the village green or in the tavern. From the *dansant* to parlor piano exercises is not so great a step as it may seem.

Just what is to be done about the Music of the Present is less easy to determine. Mr. Whiteman admits that when he attempts to specialize in the tango and the waltz—both of which have attained the dignity of musical forms—the impatient feet grow curiously listless. "Too difficult," is the verdict of the Average Youngster—"and too slow!" What almost everybody likes best is to shuffle, and the consequence, says the leader of "jazz" orchestras, will be a Shuffling Musical Literature.

* * *

The Jazzical Family Tree

THE genesis of the Present Modes, as traced by Mr. Whiteman, reveals a curious parentage. According to this specialist's recent talk before the American Society of Teachers of Dancing, in New York assembled, the ancestry is as follows: the Texas Tommy begat the Bunny Hug, and this in turn was father of the Hesitation Waltz. This graceful figure was parent to the Frisco Step, which produced the Draggy Blues, the august progenitor of the present Collegiate Glide. If one accepts the theory that composers' music mirrors the dance, then the sections of future Piano Tintinnabulations and Orchestral Ear-Torturings may be expected to run somewhat as follows:

- I. *Allegro molto quasi una Cat's Whiskers.*
- II. *Andante semplice alla Valse Ancien.*
- III. *Scherzo: in the manner of a Manhattan Glide.*
- IV. *Finale: Allegro con fuoco à la South Sea Blues.*

* * *

No Idle Fancy, Either

LEST anyone suspect the writer of a tendency to "stretch" matters a bit—in the formula of Mark Twain,—let a glance be directed toward the product

of several "advanced" foreign composers. Satie and other satellites of the Six have been experimenting with foxtrot rhythms, and Stravinsky has produced his "Piano-Rag-Music,"—which the Seekers after Simple and Swift Foot-Slithering are in little danger of attempting to dance!

The new musical style looked for in the United States may be based on the free and somewhat polyphonic croaking of acrid saxophones in a *pasticcio* of themes derived from the Negro spirituals and songs. Already the Beat that Is Heard Around the World is echoed in the "serious" music of Paris and Berlin. That lilt, Mr. Whiteman opines, is caused by nothing else than the shuffle of feet on a thousand dancing floors in the United States. We have in mind the preparation of a thesis on "Counterpoint: a By-Product of the Cobbler?" Perhaps some day we shall get to it.

Lightly Arrayed

From a Local Concert Report

"OUR symphony recently gave a unique concert. The whole orchestra, including the conductor, were dressed in the time of Haydn."

* * *

Mysterious Disappearance of a Voice

"A REMARKABLE instance of a lost voice returning in another register has interested the friends of Mrs. G— of this city," reports the New York American. "As a child she had a sweet soprano voice, although she never developed it. Two years ago she completely lost her voice for six months. As it returned she began studying voice culture and found that her returning voice was a mezzo-soprano."

Ed. Note.—We suggest that whoever Dragged This Pure Voice Down, Down and Down restore it at once to the status of an Honest Vocal Apparatus.

Ed. Note.—We suggest that whoever Dragged This Pure Voice Down, Down and Down restore it at once to the status of an Honest Vocal Apparatus.

you give me dates of subsequent revivals?

L. M.

New Orleans, La., Sept. 1, 1923.

"The Pearl Fishers" was first given in this country in English by the Hinrichs Opera Company in Philadelphia in 1893. It was sung in French in New Orleans on Jan. 31, 1894. Two acts were given at the Metropolitan, Jan. 11, 1896, and the opera was given complete at the same house on Nov. 13, 1916.

? ? ?

The Naturally Placed Voice

Question Box Editor:

What is a "naturally placed" voice? Is it a sign of unusual musical ability? Do many singers have it?

L. H. H.

Indianapolis, Ind., Sept. 1, 1923.

A voice, the production of which is unconsciously accurate and in which the "break" is negotiated without change

of quality. It is rather unusual, but is by no means a sign of especial musical talent.

? ? ?

Caruso's Voice

Question Box Editor:

Did Caruso ever sing baritone rôles in opera? Is it true that towards the end of his career he contemplated appearing in baritone rôles?

E. H. W.

Detroit, Mich., Aug. 30, 1923.

At the outset of his career, Caruso had difficulty with his top tones but he never appeared in baritone parts. Perhaps you are thinking of Jean de Reszke who made his débüt as a baritone. We have never heard that Caruso contemplated singing baritone rôles, but he is said to have considered adding some of the heavier tenor rôles such as "Siegfried" to his répertoire.

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

The "Dump"

Question Box Editor:

What is the "dump" referred to in Shakespeare's plays? Was it an actual musical form or is the expression merely a colloquial one?

D. H. M.

St. Paul, Minn., Sept. 2, 1923.

The dump is an obsolete dance in slow tempo and in four-four time.

? ? ?

Classifying Voices

Question Box Editor:

To settle an argument, will you tell me if a voice is classified by its range or by its quality?

C. E. E.

Santa Barbara, Cal., Aug. 31, 1923.

By the quality. Because a voice has high notes it is not necessarily a tenor or soprano, nor a bass or contralto because it has low tones.

? ? ?

How to Pronounce Them

Question Box Editor:

Will you kindly indicate as nearly as possible the pronunciation of the following names: Arensky, Thulie, Bemberg, Sinigaglia, Smetana, Mehul, Blockx and Ippolitoff-Ivanoff.

K.

Coffeyville, Kan., Aug. 30, 1923.

"Arr-yen-skee," "Too-eel-uh," "Bemm-bairg," "Sinny-gahl-yuh," "Smett-tun-

uh," "May-heel," "Block" and "Ippaw-lee-tawf-Ivah-nawf."

? ? ?

The Beginner's Instrument

Question Box Editor:

Is it essential for a child to have a high grade piano during the first years of music study or is it just as well if a good instrument is not purchased for him until he has acquired some facility?

Mrs. J. B.

Wheeling, W. Va., Sept. 1, 1923.

A beginner should have the very best piano you can afford in order to get a good idea of tone-quality from the start.

? ? ?

"Burlesque" and "Burletta"

Question Box Editor:

What is the difference, if any, between a burlesque and a burletta?

G. E.

Montreal, Sept. 1, 1923.

A burlesque is a farcical travesty of a serious work. A burletta is a comical operetta or musical farce.

? ? ?

"Pearl Fishers" in America

Question Box Editor:

When was Bizet's "The Pearl Fishers" first given in the United States? Can

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No. 291
Dr. Arthur Woodruff

D. ARTHUR WOODRUFF, choral conductor and teacher of singing, was born in Washington, Conn., and received his general education at the Gunnery School for Boys.

At the age of sixteen he went to a business college and, after graduation, spent seven years in a business pursuit. Having a high tenor voice, he began the study of singing with George James Webb, taking harmony with John Henry Cornell and Samuel P. Warren, later continuing his vocal studies with William Shakespeare in London. He joined the English Glee Club and sang with that organization for several years and also was soloist at St. James' Church, New York, and St. Andrew's, Harlem. While at St.

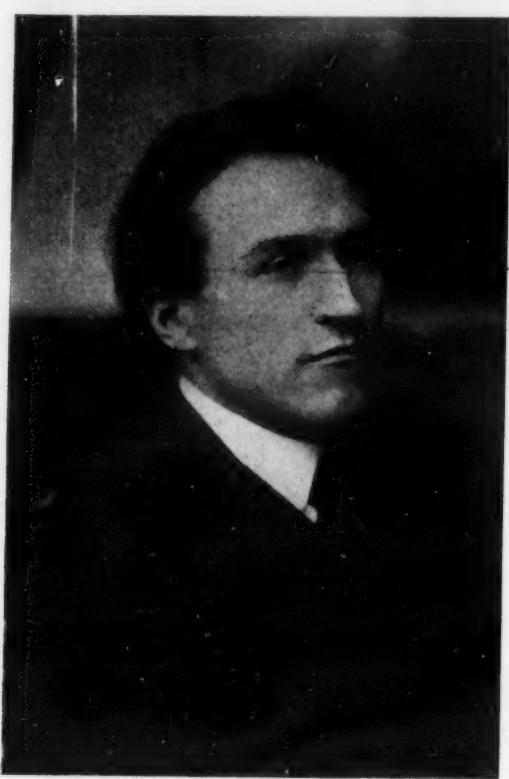
Andrew's he formed a chorus choir and began choral conducting and the teaching of singing, also appearing in many recitals and with musical organizations, singing twice in one season with the New York Oratorio Society and in concerts in New York, Philadelphia, Baltimore, Washington, Boston and other large cities in the East. His last choir position was at the Church of the Incarnation, New York, where he remained for sixteen years as tenor soloist and conductor. Joining the Mendelssohn Glee Club, he sang the tenor solos for several years and on the death of Joseph Mosenthal became the conductor of the Club. He has built up the University Glee Club of New York, which is now in its thirtieth season, and is also conductor of the Orpheus Club of Philadelphia, having succeeded Dr. Horatio Parker in that capacity. At present Dr. Woodruff conducts nine choruses, three of men's, five of women's and one of mixed voices, all but one of which have been founded by him and conducted by him throughout the entire period of their existence. In 1920 the degree of Doctor of Music was conferred upon him by Rutgers College.

ing his vocal studies with William Shakespeare in London. He joined the English Glee Club and sang with that organization for several years and also was soloist at St. James' Church, New York, and St. Andrew's, Harlem. While at St.



Dr. Arthur Woodruff

F. Motte-Lacroix Among Instructors Employed by Conservatory in Boston



F. Motte-Lacroix, French Pianist

BOSTON, Sept. 1.—Several important additions to the faculty of the New England Conservatory whose school year will begin on Sept. 20, are announced.

F. Motte-Lacroix, French pianist, comes to the Conservatory after having been for three years past in charge of the advanced piano course of the Conservatory of Strasburg. He studied at

the Paris Conservatory, where he was a pupil in pianoforte of George Matthias, Charles de Beriot and Isidor Philipp, and in harmony, counterpoint and fugue of Caussade and Lanepveu. Mr. Motte-Lacroix has appeared as soloist at the Colonne and Pasdeloup Concerts and with the orchestra of the Paris Conservatory. He and Albert Roussel gave a series of concerts in Copenhagen in April.

George Laurent, first flute player of the Boston Symphony, will take the place in the Conservatory faculty of Arthur Brooke, who is leaving Boston. Mr. Laurent received his musical education at the Paris Conservatoire, where he was awarded a first prize at the age of eighteen. He has given concerts in Italy, Spain, Switzerland and England, and came to America in 1919 as first flautist of the orchestra of the Paris Conservatoire, and at the end of that organization's season he was engaged for a similar position in the Boston Symphony. The formation in 1921 of the Boston Flute Players' Club was due to Mr. Laurent's initiative.

The New England Conservatory's Italian department will be directed in 1923-24 by Anna Bottero, a native of Turin, who has successfully taught the Italian language and diction in American schools. Alice Huston Stevens, who will join the faculty in the vocal department this autumn, is a former student of the Conservatory who has achieved much success both as a singer in concerts and as a teacher. Mary L. Moore, a graduate of the Conservatory who for several years past has been a junior teacher in the pianoforte department, now becomes a member of the faculty.

A faculty of eighty-one members will be reassembled at the usual meeting called by Director George W. Chadwick just before the opening of the school year. Registration for the classes and private lessons will begin on Thursday, Sept. 13.

W. J. PARKER.

Tito Schipa Claimed in Concert at Winona Lake, Ind.

WINONA LAKE, IND., Sept. 1.—Tito Schipa, tenor, appeared in concert recently at the Winona Tabernacle before an audience of 4000 persons and was given a rousing reception for his admirable singing. Mr. Schipa was particularly acclaimed after the aria from Massenet's "Manon" and several from Verdi operas, besides groups of songs.

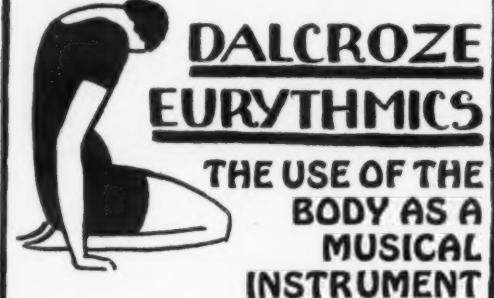
Australian Composer to Settle in London

SYDNEY, AUSTRALIA, Aug. 1.—Roy Agnew of Sydney, a youthful composer whose music has attracted considerable attention in Australia, is leaving to settle in London. A farewell concert was given

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CONVERSE WRITES SCORE FOR NEW MOTION PICTURE

Boston Composer Says that Appreciation of Music Will Grow Through Film Theaters

BOSTON, Sept. 4.—Music composed by Frederick S. Converse for the motion picture "The Scarecrow" was heard at the first production of the picture at Horticultural Hall, Manchester, Mass., on Aug. 29. The story, taken from Percy Mackaye's book of that name, deals with old Salem and its witchcraft lore. In his music, Mr. Converse has written original and interesting themes, and the audience from the North Shore summer colony heartily applauded the score and the picture it illustrated.

Mr. Converse, who played his own music on the piano, said, in the course of a brief address, that the future of America's love for music was in the motion picture theaters, for it was here that the ordinary American learned to appreciate good music. For every person who went to grand opera there were hundreds who attended the motion pictures; therefore the music which accompanied these pictures should be composed by men who stood at the top of their profession, for this music was even more important than that composed for opera or concerts.

Glenn Hunter is the leading figure in "The Scarecrow." The entertainment was in charge of Mrs. George H. Lyman of Beverly Farms, and the proceeds will be given to the American Memorial Hospital for Children in Rheims, France.

W. J. PARKER.

H. Whitney Tew Gives Benefit Recital at Silver Creek, N. Y.

SILVER CREEK, N. Y., Sept. 1.—Under the auspices of the Chamber of Commerce, H. Whitney Tew, baritone, gave a recital in the High School Auditorium for the benefit of the library fund, accompanied by Harriet C. Cartwright. Mr. Tew sang Liza Lehmann's "In Memoriam" cycle, a group of folk-songs of various nations and a classical group. At the close of the program Margaret Beebe was heard in an aria from "Don Carlos" and "I Sent My Soul Through the Invisible," from Lehmann's "In a Persian Garden."

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In January, 1924, an opportunity will be given to members of Mlle. Bert's class preparing for the Extension Course to compete for the Scholarships of

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Photo by Edwin F. Townsend

Muck Leads "Ring" at Munich Festival

MUNICH, Aug. 25.—The performances of Wagner's "Ring," given with Dr. Karl Muck as guest conductor, have proved the most impressive events of the festival thus far. The tetralogy was begun on Aug. 3, and it was soon evident that the somewhat insufficiently rehearsed orchestra was galvanized by the master hand of Dr. Muck. "Rheingold" may be rated high among the four performances. The work was given without "cuts" and the program noted that there "would be no pause." The only artist well known to Americans was Sigríð Ónegin, who disclosed fine art as *Fricka*. Other members of the large cast were Wilhelm Rode as *Wotan*, Alfred Bauberger, *Donner*; Hans Depfer, *Froh*; Karl Erb, *Loge*; Hermann Wiedemann, *Alberich*; Karl Seydel, *Mime*; Berthold Sterneck, *Fasolt*; Julius Gless, *Fafner*; Elisabeth Feuge, *Freia*; Hedwig Fichtmüller, *Erda*, and Hermine Bosetti, Elisabeth Waldenau and Frieda Schreiber as the *Rhine Maidens*.

A really capable *Brünnhilde* was heard in the person of Gabriele Englerth in the "Walküre" performance on Aug. 5, which began at four o'clock and ended at nine, with two intermissions of approximately a half hour each. Otto Wolf was the *Siegmund*, generally acceptable, as was Nelly Merz the *Sieglinde*. Rode as *Wotan*, Gless as *Hunding*, Ónegin as *Fricka* and a choir of Valkyries of considerable ensemble efficiency completed the cast for this work, usually the most satisfying of the tetralogy. New scenic features had been designed by Richard Fischer, but the stage was generally underlighted, so that the Valhallites often moved in a concealing murk.

Siegfried's horn waked echoes in the steadily Prinzregenten Theater two days later. The impetuous hero was impersonated by Nicolai Reinfeld, who gave considerable zest to the interpretation.

Interesting Programs Presented at Queen's Hall Prom Concerts

LONDON, Aug. 25.—The Prom Concerts at Queen's Hall are drawing large audiences. Among the soloists who have been heard recently are Arnold Trowell, cellist, who hails from New Zealand, where his father taught music for many years. Mr. Trowell gave an admirable performance of the Haydn Concerto in D. Rae Robertson played the piano part of Strauss' "Burlesque"; Leila Megane, soprano, sang the Letter Song from Massenet's "Werther"; Bella Baillie, *Pamina's* air from "The Magic Flute"; Jean Pougnat, cellist, was much applauded in Saint-Saëns' B Minor Concerto. Joseph Hislop created something of a sensation by his fine singing of *Rodolfo's* aria from "Bohème." Other soloists were Annie Rees, soprano; Frederick Taylor, baritone; Ben Morgan and Rosa Alba. Neither of the new works, H. Greenbaum's "Sea Poem" and Lord Berners' "Rhapsodie Espagnole," created any particularly profound impression, though both were received with interest.

LONDON, Aug. 26.—H. B. Phillips, now proprietor of the Carl Rosa Opera Company, has announced that the reorganized company will begin with a small repertoire including such works as "Faust," "Samson and Delilah," "Tannhäuser," "Trovatore" and "Madama Butterfly." All ballets originally written for the operas will be given in full. The corps de ballet is already rehearsing.

UDINE, Aug. 22.—Verdi's "Aida" was given recently in the open air here before an audience of 10,000 persons. The performance was admirably conducted by Cav. Pietro Fabbroni, and the leading roles were performed with artistry by Misses Llacer and Zinetti and Messrs. Radaelli and Molinari.

He is said once to have been a blacksmith by profession and insisted on introducing a real smithy's hammer in the first act, his resounding blows serving almost to drown the orchestra on several occasions. Miss Englerth was again the *Brünnhilde*, impressing by sheer vocal prowess. The majority of the cast was the same as on the first day of the cycle, with Gless singing profundo notes from the dragon's jaws and Miss Feuge as the *Voice of the Woodbird*.

The concluding performance of the series lasted six hours, but was genuinely entralling under Muck's leadership. Paul Bender, heard last season at the Metropolitan, disclosed his sonorous voice as *Hagen*. Ónegin was a fine *Waltraute*. As *Siegfried*, Otto Wolf rose to some excellent heights in this performance, and Miss Englerth in the Scene of Immolation was a majestic figure. Friedrich Brodersen was the *Guthher*. Anna Bahr-Mildenburg, famous operatic *grande dame*, had authoritative charge of the stage. It is unfortunate that many of the Wagnerian stage directions were surmounted by the simple process of omission. Perhaps the stupendous dream of genius is not possible of fulfillment.

The performances in the miniature Residenz-Theater have been only three up to now—Mozart's "Entführung aus dem Serail," "Cosi Fan Tutte" and "Figaro's Hochzeit," though Strauss' "Ariadne" was promised for Aug. 20. In the first of these works, led by Kappertsbusch, Maria Ivogün brought her flute-like tones to the part of *Costanze*. Her husband, Karl Erb, was the *Belmondo*—truly a distinguished artistic pair! Grete Merrem-Nikisch from Dresden was the servant *Blonde*. Others in the sprightly performance were Alfred Bauberger as *Bassa Selim*, Karl Seydel as *Pedrillo*, Paul Bender, an opulent-voiced *Osmin*, and in other rôles Franz Vogel, Rudolf Schmitt and Leonhard Kempfer.

Announce Program of Worcester Festival

WORCESTER, ENG., Aug. 25.—The program for the coming festival which will take place from Sept. 2 to 7, will include Mendelssohn's "Elijah," Bach's Mass in B Minor, Elgar's "The Dream of Gerontius" and Handel's "The Messiah." There will also be miscellaneous programs of shorter works with novelties by Holst, Bax and Malcolm Davidson.

The larger orchestral works will be Schubert's "Unfinished" Symphony, Brahms' Symphony in F, Strauss' "Tod und Verklärung" and Elgar's "Cello Concerto with Beatrice Harrison as soloist. The other soloists include Agnes Nicholls, Astra Desmond, Megan Foster, Olga Haley, Leila Megane, Dorothy Silk, Stiles-Allen, Elsie Suddaby, Norman Allin, John Coates, Tudor Davies, Herbert Heyner, Robert Radford, Edward Roberts, Stewart Wilson, Beatrice Harrison, and the London Symphony will be under the conductorship of Sir Ivor Atkins.

Chamber Music Festival Opens in Donaueschingen

DONAUESCHINGEN, Aug. 21.—A unique and picturesque event was given here recently, when the local Society of Friends of Music sponsored a chamber music festival under the patronage of the former princely house of Fürstenberg. Mozart's "Coronation" Mass was performed in the Stadtkirche on the opening Sunday, under the leadership of Music Director Burkard. A large number of works by contemporary "modernists" were given, but candor compels the admission that these were in many instances of a "path-seeking" nature, rather than the work of genius which has found itself. Outstanding, however, was Alois Hába, whose Second String Quartet in quarter-tones proved his title to originality, if not an innate richness of personality. In many ways the most impressive work of the series was Philipp Jarnach's String Quartet in Two Movements, Op. 16, which disclosed originally conceived, cleverly constructed themes handled with great clarity and excellent harmonic mastery. Fidelio Finke, a Schönberg disciple, in his "Eight Pieces" for two violins and viola, disclosed interesting harmonic puzzles that on first hearing did not seem very significant. Other works heard were Robert Oboussier's String Quartet, Op. 8; Frank Wohlfahrt's String Quartet in G Minor; Hermann Reutter's Piano Trio, Op. 10; Bruno Stürmer's Four Songs for Contralto and String Quartet and a Quintet in E Flat for two cellos, two violins and a viola by Johann Friedrich Hoff. The Amar Quartet of Frankfurt, assisted by H. von Wesdahlen, pianist; Hans Münch, cellist, and Tiny Debüser, contralto, acquitted themselves well in the performances.

MILAN, Aug. 25.—Forzano is at work on a libretto taken from Dostoevsky's novel, "Crime and Punishment," which is said to be destined for Umberto Giordano.

Marseilles' Palatial Opera House Nearing Completion

MARSEILLES, Aug. 25.—The Opera House, which has been under reconstruction, is nearing completion and will in all probability be turned over to the city authorities on Aug. 1 next, to be officially opened in October, 1924. The auditorium will be the largest in France, seating 2600 persons, 600 more than the Paris Opéra and nearly double that of the Grand Théâtre in Bordeaux. The auditorium has five floors, the orchestra and parterre alone seating 700, and the top balcony, where prices will be the equivalent of ten and twenty cents, will have a capacity of 500. Every seat in the house is arranged to insure a complete view of the stage. A unique feature is a row of ten boxes in the first balcony, each seating ten to twelve persons and each having its separate entrance from the outside and in no way communicating with the rest of the theater. There are thirty-five exits so that the entire theater can be emptied in three minutes. Behind the scenes, everything possible has been done for the comfort of the artists. Each dressing room has outside ventilation, a bathroom and central heating. There is also an elevator for the upper tiers of dressing-rooms.

France Honors Musicians

PARIS, Aug. 25.—Among the promotions in the ranks of the Legion of Honor the names of the following musicians are noted: Henri Rabaud, composer and director of the Conservatoire National, and Paul Dukas, composer, to be Officers of the Legion; Roger-Ducasse, composer; André Caplet, composer and conductor; Pierre Monteux, conductor; Marcel Dupré, organist; Edouard Risler, pianist, and Vanni-Marcoux, baritone, all to be Chevaliers of the Legion.

SCHEVENINGEN, Aug. 27.—Harriet Van Emden, American soprano, who appeared here in concert at the Kurhaus under Schneivoight on Aug. 22 and 26, created such a profound impression that Mr. Schneivoight has re-engaged her for the Beethoven Cycle which will begin on Sept. 2.

BUENOS AIRES, Aug. 5.—Franco Alfano's "La Leggenda di Sakuntala" has just had an overwhelming success at the Colon under the baton of Gino Marinuzzi. The leading parts were assumed by Claudia Muzio and Aureliano Pertile.

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Tut-ankh-Amen and His Queen, as Conceived by Gianni Viafara and Mme. Gina Ciaparelli. Viafara, at a Benefit in Edgartown, Mass.

EDGARTOWN, MASS., Sept. 1.—Recent benefit entertainments here owe much of their success to the artistic efforts of Mr. and Mrs. Gianni Viafara. The genial cartoonist of *MUSICAL AMERICA* and his wife (who is known professionally as Gina Ciaparelli-Viafara, soprano) have given generously of their services on several occasions. Mme. Viafara was one of the soloists at a benefit musicale at the clubhouse of the Edgartown Tennis Club, and was warmly applauded after three solos. Mr. Viafara presided over a Svengali booth at a church benefit, his clever sketches of visitors bringing a goodly sum.

SCHOOLS EXPECT ACTIVE YEAR IN KANSAS CITY, KAN.

Horner Institute Increases List of Faculty—New Studios Opened

KANSAS CITY, KAN., Sept. 4.—There is much activity among the schools in preparation for the new term. The Horner Institute of Fine Arts announces an increased faculty for both the Kansas and Missouri schools, and various new studios have been opened in this city.

Among the new members of the faculty of the Horner Institute will be Mollie Margolies, Elizabeth Estelle

Rucker, Paul Snyder, Mary Watson, piano; Powell Weaver at the head of the new organ department, and Mrs. Arthur Brookfield and Eugene Christy, vocal teachers. Eugenia Root, who recently took Alice Hurd's place on the violin faculty at the Kansas School, is to remain with the Institute in the coming year, and Mildred Turner who took Musette Hallier's place in the dancing department during the summer, will remain as assistant in the department.

The Hiner Band School of Kansas City, Mo., Samuel Birk, manager, has opened a branch school in this city.

Mrs. Eldora Scott Buckles, pupil of Moses Boguslawski of Chicago Musical College, and formerly head of the department of public school music in Kansas City Conservatory, has opened studios here. She recently presented her pupils in recital, assisted by Lucille Gitteringer, reader.

The Dunning System School of Music, under the direction of Maudellen Littlefield and Florence Nettels, was opened on Sept. 3.

Marjorie Rose Ryan, formerly of Kansas City Conservatory and assistant to Edoardo Sacerdoti, has reopened her studio here in association with Mrs. W. J. Logan, president of the Kansas State Federation of Music Clubs. Mrs. B. J. Dalton will be the accompanist.

J. Emerson Nye, former head of the department of expression in the Kansas City, Kan. High School, has changed the location of his school of expression and music to more commodious quarters on Ann Avenue.

Dorothy McKinley has returned from vacation and has taken up her work as head of the piano department of the Wilkinson-Cooke Studios.

FREDERICK A. COOKE.

César Thomson Sails for America

César Thomson, violin virtuoso, teacher and composer, sailed from Amsterdam

on the S. S. Lapland on Sept. 4 and will arrive in New York on Sept. 13. He will rest for a day in New York before leaving for the Ithaca Conservatory, where he will conduct the scholarship examinations in violin on Sept. 17. Among the scholarships to be awarded at the institution is the César Thomson Master Scholarship. A large class of young American violinists has registered at the conservatory for instruction under Mr. Thomson.

Reorganizing Elks' Male Chorus in Lima

LIMA, OHIO, Sept. 3.—With the return of Fred Calvert, conductor, from his vacation, work has actively begun in the reconstruction of the Elks' Male Chorus, in anticipation of the season's appearances, both here and in other cities, since it has been determined to make several brief tours. Alex Frankel, secretary, states that new voices will be added, and that the reorganized chorus will have a very active year.

H. EUGENE HALL.

Edith Mason, soprano, who sang at La Scala this summer, has been re-engaged for appearances at that famous theater next season. Mme. Mason will make a concert tour in the United States before rejoining the Chicago Civic Opera in the coming season.

Shura Cherkassky, eleven-year-old pianist, has been engaged by W. P. Brennan, manager of the Boston Symphony, to give a recital in Boston on Sept. 30.

TRENTON, N. J.—The Colo-Santos Band, and Magda Dahl, soprano, and other singers, were re-engaged for a week's concerts, which have just been completed in Woodlawn Park.

PHYSICAL EFFECT OF MUSIC

Sensation of Well-Being Induced by Good Concert, Physician Notes

"As a student of humanity from the standpoint of a physician, I have been greatly interested in the relationship of music to medicine," writes Dr. Agnes Savill in an article entitled "Music and Medicine" in *Music and Letters* (London) for July. "That a good concert was followed by a physical sensation of well-being was one of the first facts to attract my attention in connection with music. Once this restorative effect had been observed, it became considered more carefully. Similar and diverse physical conditions, apparently induced by listening to music, were remarked in other people, in individuals of varying ages, temperaments and grades of intelligence. There was soon, in my opinion, no doubt that in a great number music produced alterations of a physical nature.

"That these alterations were primarily of emotional origin was the next hypothesis demanding investigation. Leaving apart the case of the trained musician, music appears to affect the average man in two distinct ways: there are those who associate with it a definite idea or vision; there are others who find in music only the expression of a subjective mood. I am uncertain as yet whether the physical effects are as marked in the former type of listener as in those who regard it rather as another language, indeed the sole language fitted for the expression of their highest aspirations."

Marguerite D'Alvarez, contralto, who has been spending the summer in England and at Marienbad and gave two recitals recently in London, will begin her American season in November.

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To Hold the Mirror of Music Up to Poetry

A Consideration of the Relationship of the Two Arts—"Art-Song" and Its Evolution—Ideals of Song-Writing in Different Centuries—Modern Unaccompanied Song as Medium for Expression of Poetry in Music

By Herbert Bedford



HAT has music done for poetry? I do not propose to pursue the musical adventures of Song down the ages, from, say, David to Debussy.

Let it suffice that of David's music we know nothing, and it would be a fruitless task to press an inquiry into "how many notes a sackbut has, and whether shawms have strings."

So we will lightly skip over the great wall of Plainsong, begun in the fourth century, and allow the eleventh century troubadours of France and Spain, the twelfth century minnesingers, the fourteenth century *Meistersinger* of Germany, and the Italian *cantori* of the same epoch to go in peace. We may indulge ourselves with a running jump into Italy in the latter part of the sixteenth century; for there, in an austere atmosphere dominated by Palestrina, though somewhat tempered, outside the schools, by the lighter-heartedness of folk music—chiefly imported from France, Germany and the Low Countries—Art-song began to quicken.

Using the term Art-song, for want of a better, to differentiate it from folksong and part-song, its originator was Vincenzo Galilei. Its first composition is said to have been the immediate result of some trouble at a wedding festivity, when the dry music performed was so little in step with the joiviality of the occasion that a party of young amateur musicians proceeded to enliven and to scandalize the wedding feast. From its inception Art-song was given an instrumental accompaniment, as was the folksong of the period. It was termed *monodia*, the melody being centered in a single voice, instead of being distributed between several parts. The viol family had been developed in the preceding century, and the viola was the instrument chosen to accompany Galilei's first efforts of monodic music. The composer's idea was to make his music dramatically expressive of the words, and let them retain their full oratorical value when sung, that being impossible in the contrapuntal forms of musical composition normal to the period, all of which were securely hedged about with prickly rules and regulations. As such a thing as this had not been attempted before, the cognoscenti at once saw, and said, that it could not be done at all. But Galilei, now joined by Caccini, obstinately persisted in doing it to the satisfaction of many people, and the contrapuntists set

up an active opposition. Galilei hit back with vigor, a very pretty quarrel followed; but it was not until the succeeding seventeenth century had grown to middle age that *monodia* seems to have been generally recognized as a legitimate form of art-composition.

One of Galilei's early experiments was the setting to music of Dante's lines, in "The Inferno," relating to the death of *Count Ugolino*. The idea of giving an oratorical rendering of words in expressive music being but half fledged, his music was probably not such as we should today consider very expressive of the subject. It is recorded that he sang this tragic incident "very pleasingly." Taking, then, Galilei's work as the starting point of the art of song as we know it, we see that his ideal was similar to that we have with us today, i. e., the original ideal of lyric art, developed to the full extent of the development obtaining in the two arts involved in it. We, however, have today the advantage of finding in the art of music, as we have it, something more supple than Galilei could well have imagined in his most enthusiastic dreams.

Let us see how composers have lived up to the ideal.

The end of the sixteenth century saw the art of song carried forward, and great progress made in it by Caccini and Monteverdi in Italy; and in England by John Dowland, some of whose songs are in the highest degree expressive of the words used. Dowland, by the way, like Caccini and Galilei, was not only a cause of singing in others, but was himself a singer.

In Italy, the growth of opera—the national musical art, loved and understood by all—served, if not to retard the progress of the art of song in that country, at least to divert attention from its development *quâ* song.

The Seventeenth Century

In the seventeenth century Thomas Ford and Henry Lawes carried on the idea, but made no real advance. In Germany, Heinrich Albert was the first to adopt this form of composition. He set his own verses to music, and was successful in his day; but such of his music as survives has the stiff appearance of music grown rheumatic in the cloisters. Henry Purcell follows, and although some of his songs show signs of a set device to which the words had to be fitted, this great composer, together with his contemporary Lully in France, triumphantly carried forward the ideal of the significant musical expression of the poet's words. Purcell's songs were generally written with nothing more than a figured bass to indicate the harmony, but a full part from another instrument,

generally violin or flute. He was content to leave to the discretion of the accompanist the decision as to whether he filled in the harmonies on the organ, the harpsichord or the *theorbo*, and centered himself upon the consideration of an expressive vocal line.

During the eighteenth century, with its outstanding figures of Scarlatti, Bach, Handel, Gluck, Haydn and Mozart, the ideal of song seems to have suffered a sea-change; for, as the century advanced, the art of music developed a selfishness that sought to absorb within itself the whole interest of a song. How far the formality of the verse of the age, with its starched periods, tended to drive composers in that direction, is of course a matter of opinion; but the fact remains that the poet's words came to play a part of dwindling importance relative to the musical setting of them.

To choose a single example, Handel, who exercised so great an influence on the development of music in England, made a practice of composing melodies without words, making use of them for songs or arias when the opportunity served, frequently with little regard to the character of the words, or to the shape of the poet's verse. Hence the occurrence of so many musical misfits, entailing tiresome repetition of words and phrases. Such an instance is found in his beautiful air, "O sleep, why dost thou leave me?" in "Semele." Here we find a single word, or, rather, a single syllable of it, spread over five separate musical phrases.

It would be absurd to imagine that had Handel so desired, he could not readily have made musical phrases to fit any significance of words; no, it was the ideal of the age that had changed. One need not multiply instances, as this one suffices, for what is true of Handel is true, in greater or less degree, of all the other masters of song of that period; and in some cases, as in the example quoted, the very nobility of the spirit of the music is its own justification. But none the less, even though it be a lovely piece of concerted music, wherein words and syllables are used whose sounds and edges serve to give point and accent to the vocal phrases, if it be not also in truth a sensitive musical expression of the poet's words that have to be sung to it, it does not succeed, *quâ* song, in being a work of art.

In other arts we find analogous sins. Take *Silvius'* speech in the last act of "As You Like It." Here is a poet's utterance from the lips of a simple shepherd; but the wonder of it justifies it, even as Handel's music justifies itself against our better judgment.

In this manner the eighteenth century passed on to the nineteenth, an ideal of song-writing different, again, from that received by it from the seventeenth; and as the influence of the Rossini, Bellini, Donizetti school of Italian opera overran Europe, words became, for the purposes of song, little more than pegs on

which to hang vocal embroideries. True that the operatic school developed in the singer a superb vocal technique; but as the singer was content to sing words of incredible triviality, it only tended to engender artificiality. The baneful influence showed itself in the English songs of the first half of the nineteenth century, and it comes to this: that in that epoch, the genius of Schubert notwithstanding, the art of music, debased by the operatic school, declared its independence of poetry.

This independence was claimed in quite a different spirit to that which prompts certain schools of composition today to maintain that the only thing that prevents opera being really dramatic is the bother of the words.

The authority of opera makes itself felt, if only by mere bulk, in every branch of the vocal art; and it is to Wagner, as much as to Schumann working from a totally different angle, that we owe the redirection of the flight of song towards its lyrical ideal.

Poetry once more being restored to something of its rightful position in song, and finding itself again expressed in it, it would be easy to enumerate a hundred examples of well-nigh perfectly expressive vocal line. In too many cases, however, instrumental accompaniment, that had been growing in importance, in expressiveness, and also in volume, tended to overpower the voice, and to obscure its beauties and its finer expressiveness. The result was that concerted vocal music often degenerated into a struggle for pre-eminence between voice and instrument, utterly destructive of

[Continued on page 22]



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Music: Alter Ego of Poetry

[Continued from page 21]

all beauty of voice, the music in effect overwhelming the words, instead of allowing them to float in it and reveal their beauty.

The Song Ideal Changes Anew

So once more the ideal of song, as we see it handed from the nineteenth century to the twentieth, is observed to have undergone a radical change, a change in the angle of view of the composer. For we find the latter once more fully alive to the significance of the poetry he is dealing with, and only too willing to delve into the very heart of its meaning. In his re-utterance of it, however, he seems to undervalue the poet's subtleties of form, the reflex action of the poet's verbal music, and is, therefore, apt to lose it in expressing the meaning in his own music.

It is not too much to say that, save in exceptional cases, the fact of the composer having in his mind the necessities and delights of the instrumental accompaniment, debars the voice and, therefore, debars the words, and therefore debars the correlation of the sound of the words, the one with the other, from the retention of their full expressive value when sung. So that the answer to our question, What has music done for poetry? must be that although it has not actually robbed it of its birthright, its idea, it has, none the less, filched the fine flower of its poetic expression.

And now we come to the discussion of what is practically, in the present state of development of music, a new method of re-uttering and expressing poetry in it.

The writer of a recent article in *The Times Literary Supplement* (London) on "The Nature of Poetry," says:

"The Greeks saw chiefly the thing that is made; the modern sees chiefly the temper that goes to making it."

One might almost say that on the musical side of the art of song the very opposite of this holds true. For, in songs with modern significant accompanying parts, whether for a single instrument or for a full orchestra, the composer is content to transfix the poetic thing made, and let the temper that goes to the making it go to the winds.

The Music of the Poet

The verbal music of the poet is a thing so subtle, so elusive, that only the most supple musical medium can be capable of retaining it; only the most transparent, capable of revealing it, nay, more, of inducing it to reveal itself; and it is only in the human voice carrying the poet's words, with no other sound to detract from their beauty, and from its beauty, that we have a musical medium at once so supple, so transparent.

The art of combining melodies, themes, moving parts, has an irresistible fascination for the composer, and it is one of the most important of his means of producing expressive sound, in infinite variety. It has, like many another means to an end, come to be considered by some musicians as being itself the end, as if counterpoint were the whole art of music.

The freedom of the counterpoint used today would have filled its masters of a hundred years ago with the direst alarm; even as today the idea of dispensing, in unaccompanied song, with counter movement of any kind, and allowing the voice to rise and fall against a background of silence, moves many professors of the art of music to

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express incredulity, contempt or even anger. They insist that it is an affront to accompanied or concerted song, while it is really nothing of the kind, being indeed a different branch of the art of song.

Their attitude, however, is of little consequence, for what really matters is the realization that the suppleness, sensitiveness, of this song-in-a-single-line enables the composer, and, through him, the human voice to allow us to enjoy in it not only the poet's ideas, but the flow of his words in which he expresses them, and the musical fall of their syllables, as he meant them to reach the ear. It allows us to cull the beauty lying in their most sensitive and significant inflections, and in the inter-action, the one upon the other, of their very sounds.

In writing this, I am of course writing of the ideal of the art. Whatever else may be said of the art of song-in-a-single-line, it is neither left behind, nor exhausted. A little has been done by a handful of composers; but it is scarcely yet more than across the threshold.

"Ah, but a man's reach should exceed his grasp,
Or what's heaven for?"

asked Browning through the lips of *Andrea del Sarto*; and one looks forward towards what will be done in it, as its capabilities come to be more completely realized; as composers accustom themselves to thinking along the single line of the voice, and expressing themselves in it.

Every composer, every artist, has his own musical realm wherein he is the beneficent autocrat; and when he offers to take us into it, we should enter, rather with the idea of ascertaining for ourselves what may be there to call forth our admiration, than of troubling ourselves as to how far he is leading us from our own preconceived notions of what we imagined ought to be there.

Of course, for some folk, the artists realm is already out of bounds, and with it the realm of modern unaccompanied song. Some writers consider it merely a protest against the overloading of accompaniment, while others see in it some unexplained challenge to other types of song with which they futilely imagine it to be in antagonism.

It is of no importance whether it can be made to serve either of these purposes or any other; and it only comes into this study in its relation to poetry. In that relation, what matters at present is, not its musical methods, but its aim. The aim of modern unaccompanied song, then, is to be, in the singing voice, a sensitive musical expression of poetry, and a supple medium for its interpretation in music. If it proves itself so, it cannot fail to be an influence for good upon the mutual relations of poetry and music, and of poet and musician in their respective arts.

Mme. Gray-Lhevinne Heard in West Chester

WEST CHESTER, PA., Sept. 1.—Estelle Gray-Lhevinne, violinist, was heard in recital before a large audience, composed principally of music teachers studying at the summer sessions, at West Chester State Normal School recently. She was applauded especially for her interpretation of the *Vieux-temps* "Fantasie Appassionata."

Laros Reorganizes Easton Symphony

ESTON, PA., Aug. 31.—Earle Laros, pianist, has reorganized the Easton Symphony, which will be composed of sixty-five musicians. Five performances will be given during the coming season under the leadership of Mr. Laros. The orchestra is to be sponsored by the Community Service of Easton and soloists will be chosen from among local musi-

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cians. Mr. Laros has been engaged as soloist at two performances of the New York Symphony during the winter.

BATTISTINI'S SINGING ART

Supreme Impression of His Voice Is Its Purity, Says Critic

"The supreme impression of Battistini's voice is its purity," writes Pitts Sanborn in the *Nation* for Sept. 5, "I have heard notes as pure from several voices—Caruso's, Tetrazzini's, Melba's, Bonci's. But with Battistini there are no other notes. I have heard 'bigger' baritone voices (as well as burlier); the purity of the Battistini tone would carry it in power to illimitable distances. And in freshness the voice of this old man is as of a youth of twenty."

"Of course the Battistini phenomenon would not be possible without the basis of an uncommon physical endowment—the same thing is axiomatic for Patti, Sembrich, Lehmann, Melba, Calvé, Tetrazzini, Caruso, Bonci, Schumann Heink, and all the other extraordinary and enduring voices. But to that indispensable ground-work must be added a 'correct vocal method' (as the pedagogues would say, though never do twain of them agree as to just what may be the C. V. M.!) and an habitual abstention from forcing or otherwise abusing the delicate mechanism of the voice. Anyone who is at all an amateur of singing could not but have been impressed at this Munich concert by Battistini's absolute control of an amazingly long breath. Every note in his extensive scale was perfectly posed and firm, there was no thought of effort, no hint of throat. Every atom of his breath issued as voice; no fog to obscure tone, no jiggling saw-teeth to roughen it. On this foundation of controlled breath, as on a sustaining and exactly responsive ocean, floated all the rest. His unerring, flawless attack of a note; his flowing, jointless legato; phrasing that was like live sculpture in its grace and fineness; an ease in the execution of florid ornaments that a Melba or a Tetrazzini has not surpassed; an endless variety of vocal color; all were there, and in an effortlessness that persuaded you for the time that any other manner of singing was inconceivable; that every vocalist, through the mastery of his means, must so place the listener in the unobstructed presence of the music itself."

Gladys Axman Engaged for Guest Appearances with San Carlo Opera



Photo by Mishkin

Gladys Axman, Soprano

Gladys Axman, dramatic soprano, formerly of the Metropolitan Opera Company, has been engaged by Fortune Gallo for several guest performances with the San Carlo Opera Company. Miss Axman will be heard this season both as concert and operatic artist. She appeared with the San Carlo Opera Company last season, singing the rôle of *Santuzza* in "Cavalleria Rusticana" in New York and Boston, and has also been warmly applauded in the rôle in performances given by other organizations in Columbus, Ohio, and Newark, N. J.

Mieczyslaw Münz, pianist, has been engaged to appear as soloist with the St. Louis Symphony in its home city on Dec. 9. Mr. Münz will give a brace of concerts in Kansas City, Dec. 6 and 7.

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Teacher Must Do More Than Correct Pupil's Faults, Says Mrs. Standish



Mrs. C. Dyas Standish, New York Vocal Teacher

IT is the duty of the teacher not only to correct the faults of the pupil, but to help him to realize his possibilities and to bring him to a clearer vision of art, declares Mrs. C. Dyas Standish of New York, a teacher to whom many singers owe their success. Since the time when Mrs. Standish began her career as a teacher at a girls' school she has set this definite aim for herself—to seek to bring the pupil to a fuller knowledge of his resources and to give him freedom of expression. In singing, unless the student has been taught the proper development of the muscles that control tone, he

must, she points out, eventually join the ranks of those who have hoped and lost, as the temperamental and interpretative side of singing is absolutely dependent on the singer's control of sound.

"When a pupil comes to my studio," said Mrs. Standish, "my only thought is how I shall help him. He is here because he wants to be helped, and I bend every energy to bring him to a place where he can stand on his own feet and be the master of his own resources. The horizon of his art must not only be broadened, but he must be given a sure method of how he is to attain his ideals. And that method must be based on knowledge. When he is twenty-four, his vocal prob-

lems are very different from what they were at eighteen, and they will be still different at thirty. He must know exactly the correct use of his voice or he will find himself in serious difficulties. It is the teacher's place to know exactly what is holding the pupil back. His difficulty may be something quite different from what he thinks it is. His problem may not be entirely vocal; it may have to do with his personality or his mental attitude.

Each Pupil a Problem

"Each student presents a new problem. Some have been taught to sing in one way and some in another. Many who come to me have been told to relax the muscles. But correct singing requires directly the opposite—a fine control. Singing implies activity, and good singing cannot be accomplished unless every function is being carried on perfectly.

"If I have a hobby," said Mrs. Standish, "I think it is the breath. But there are so many queer ideas about its use that I hesitate to mention the subject unless it can be thoroughly explained and demonstrated. If one uses the term 'diaphragmatic breathing,' it immediately suggests pushing out the stomach and distorting the abdomen, when as a matter of fact the correct use of the diaphragm does neither. If the breath is inhaled correctly and correctly controlled in the exhalation, matters of diction, phrasing and interpretation will soon

take care of themselves. For with great care of voice, the singer is then free to express himself in accordance with his conception of art."

Mrs. Standish is fortunate in that she is able to practise what she preaches to her pupils. Although she has not sung publicly for ten years, when she toured the country as a member of the Dyas Trio, composed of her sisters, Cornelia, pianist; Louise, violinist, and herself, she is not only able to demonstrate for her pupils, but reviews her répertoire every summer, when her teaching schedule is lighter. Among her professional pupils are Mario Chamlee, tenor of the Metropolitan Opera—who has returned from a series of successes in opera and concert in London, Prague and Vienna—and Ruth Miller Chamlee, soprano.

HAL CRAIN.

Germaine Schnitzer to Tour in Europe

Germaine Schnitzer, pianist, appeared in recital last month in Halifax, N. S. Following several engagements in Canada, Mme. Schnitzer will leave for Europe, where an extended tour has been booked for her. Starting at Scheveningen, Norway, on Sept. 15, she will appear twice in Bergen, once in Christiania, Stockholm, Prague and Paris, twice in Budapest and four times in Vienna. Of these appearances four will be recitals and the remainder will be as soloist with orchestra. Mme. Schnitzer will return to America at the end of November for a concert tour here.

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Panorama of the Week's

Tenth Week of Ravinia Opera Season Brings Only Performance of "Zaza"

CHICAGO, Sept. 1.—Signalized by the season's only performance of Leoncavallo's "Zaza," and providing excellent repetitions of "Andrea Chenier," "Elixir of Love," "Madama Butterfly" and "Traviata," the tenth week of Ravinia's thirteenth season of summer opera showed no diminution in public interest and attendance.

Donizetti's "Elixir of Love," with its tuneful melodies spun on a thin thread of plot and an equally thin orchestral thread, provided excellent amusement to a capacity crowd when it was repeated on Saturday night with the same cast as in the previous performance: Graziella Pareto, Tito Schipa, Vincente Balles-ter, Paolo Ananian and Margery Maxwell. Gennaro Papi conducted.

"Andrea Chenier," in which Giacomo Lauri-Volpi has made his greatest success of the season, was given again on Sunday night, with the same cast as before: Giacomo Lauri-Volpi, Florence Easton, Giuseppe Danise, Louis D'Angelo, Paolo Ananian, Désiré De-frère, Philine Falco, Ina Bourskaya and Giordano Paltrinieri. Gennaro Papi conducted.

Monday night the customary free concert was given by the Chicago Symphony, Louis Hasselmans conducting. The soloists were Josephine Lucchese, Léon Rothier and Jacques Gordon.

The season's only "Zaza" was given on Tuesday night, with Florence Easton in the title rôle. The performance tended to drag in many places, but this did not seem the fault of the singers as much as of the librettist and composer.

The opera, despite the dreariness of the score, had several high spots. Among these was Giuseppe Danise's singing, in the rôle of *Casart*, of the "Buona Zaza" aria, which was a little masterpiece. It made one long to hear his "Zaza, piccola zingara," but, as the last act was omitted in this performance, the audience had to forego this pleasure.

A delicious comedy character bit was Ina Bourskaya's portrayal of *Anaïde*, mother of *Zaza*. She had a broad sense of humor that tickled the fancy of the audience, especially in the scene where she goes off the stage with a decanter of wine and returns with the decanter emptied, a faithful picture of a woman who knows she is drunk yet is trying to appear dignified and make out that she is sober.

Miss Easton's *Zaza* was the least satisfactory rôle she has taken this summer. She sang well, and, being an intelligent actress, she made a good deal of the part, but she seemed not so well suited as in other parts. Morgan Kingston was at his best in the second act, where he had a good deal to do. Here his voice sounded more resonant and beautiful than in the uninspired music of the first act.

Other parts were taken by Margery Maxwell, Philine Falco and Giordano Paltrinieri. Little Aida Paltrinieri in the rôle of *Toto*, small daughter of

Dufresne, was letter perfect, and made an altogether charming picture. Gennaro Papi conducted with verve and spirit, entirely from memory.

Elisabeth Rethberg gave again her much-admired performance of "Madama Butterfly" on Wednesday night, with the cast that had previously been heard in it: Giacomo Lauri-Volpi, Vincente Balles-ter and Marion Telva. Gennaro Papi conducted.

"Lohengrin" had its fourth performance of the summer on Thursday. It was sung in German, which has alternated with English at Ravinia as the language of this, the only Wagnerian opera given this season. The cast, as before, contained Morgan Kingston, Elisabeth Rethberg, Marion Telva, Mark Oster, Louis D'Angelo and Désiré De-frère. Louis Hasselmans conducted.

"Traviata," on Friday night, brought to hearing a new *Germont* in the person of Vincente Balles-ter. He looked like a gentleman of the old school, an aristocratic, dignified man of position, and his singing caused a furore. Such vocal excellence as he displayed in *Germont*'s plea to *Violetta*, and again in "Di Provenza il mar," is rarely heard.

It was a first-rate performance all the way through, Graziella Pareto and Tito Schipa again appearing as *Violetta* and *Alfredo*, and Gennaro Papi, who conducted, acquitting himself with a rhythmic energy that had much to do with the success of the performance.

FARNSWORTH WRIGHT.

Pareto Joins Civic Opera

CHICAGO, Sept. 1.—Graziella Pareto, coloratura soprano, has been engaged as a member of the Chicago Civic Opera Company for the season of 1924-1925. She will also sing six performances next January. Miss Pareto has been leading coloratura soprano of the Ravinia Opera Company for two seasons. She was brought to this country two years ago by Mary Garden, then director-general of the Chicago Opera Association, and she sang with the company during the New York season at the Lexington Theater.

Italian King Honors Cimini

CHICAGO, Sept. 1.—The distinction of "Chevalier" has been conferred on Pietro Cimini, Chicago Civic Opera conductor, by King Victor Emmanuel, according to word received in Chicago today. The honor was conferred upon Maestro Cimini after a performance of "Traviata," which he conducted at Padua. The king and his retinue occupied the royal box.

New Conservatory Launched

CHICAGO, Sept. 1.—Maurice Rosenfeld is at the head of a new conservatory of music, which will be situated in Kimball Hall. Mr. Rosenfeld is music critic of the Chicago *Daily News* and is known as a pianist, teacher and lecturer. The new school will be known as the Chicago Philharmonic Conservatory of Music. Other

members of the faculty, chosen to date, include Alexander Zukowsky, violin; Alexander Krauss, violin; Edwin J. Gemmer, piano and organ; Isadore Buchalter, piano; Charles Dalmore, voice, and Agnes Leist Beebe, voice.

Recitative Offers True Test for Opera Singers, Says Vittorio Trevisan



Vittorio Trevisan

CHICAGO, Sept. 1.—"The recitative passages in opera are the most difficult. It is not the arias and famous bits of song that put an artist to the test, but it is the declamatory bits, the so-called 'arid' parts of the score, that show whether a singer is a vocalist or a mere chanter of melody."

In these words Vittorio Trevisan, bass of the Chicago Civic Opera Company and noted teacher of voice, put his finger on the weakness of the preparation that many singers undertake for opera.

"They learn nice songs and pleasing arias," he said, "where all that is needed is a pretty legato. If they join the notes and phrases together smoothly, the aria sounds very lovely, unless of course the voice itself is bad. But when the singer has to master the recitatives, and has not this pretty thread of melody to sing, he must use not only his voice but also his brains."

"To declaim, to utter disconnected or disjointed bits of music and make them effective—this is a true test for a singer. The young artists who have learned nothing but melodies and nice-sounding arias fail when they come to such passages. Faults of method and manner, faults of tone-production and errors of style, these are fatal in the recitative, whereas an artist with merely a pretty voice can often do very well in the pretty music of the arias."

Mr. Trevisan, who for many seasons has been leading buffo bass of the Chicago Civic Opera Company, is insistent on the necessity for musicianship and intelligence as requisites for every opera singer. They are about as important, he said, as the voice itself.

"Many singers without great voices," he asserted, "have made very remarkable successes, and there are many, many young artists with glorious quality to

their voices who cannot make successes because they lack musicianship or are deficient in real intelligence. The voice must be freed of its faults and brought under the control of the singer's intelligence. The artist must not only know how to sing, he must also know why he sings in the way he does."

Trevisan's pupils provide evidence of the success of his ideas, for they are making successes in all parts of the world. In Italy, in South America, in the United States they are carving their names in actual accomplishment on the rosters of opera companies.

Recent appearances of Helen Daniel as *Nedda* in the opera house at Ferrara, Italy, called forth enthusiastic reviews in the press of the work of this young pupil of Trevisan. Helen Weidt, another pupil, has been winning laurels at Buenos Aires in "Rigoletto," "Sonnamula," "Carmen" (*Micaela*), "Loreley" (*Anna*) and other operas. Gaetano Viviani, a baritone pupil, was acclaimed at the Teatro Carcano in Milan recently for his *Tonio* in "Pagliacci."

KANSAS CITY, KAN.—The Wilkinson-Cooke Studios recently awarded scholarships in violin for one year's tuition, to Jesse Green, Jacob Seay, and Robert Cowden, who have been pupils of Irma Wilkinson-Cooke for several years, and have appeared often on programs here.—Helen Palmer, who has been studying organ with Pietro Yon and piano with Frank La Forge in New York, has returned to Kansas City to take up her work again with her large class of pupils.—Pupils of Esther Shaw-Gibson appeared in recital recently at the Washington Avenue Methodist Church.

Elisabeth Rethberg, soprano of the Metropolitan Opera, who is now singing at Ravinia Park, has been engaged for four appearances as soloist with the Boston Symphony. Miss Rethberg will appear with this organization twice in Boston, once in New York and once in Brooklyn.

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Events in Musical Chicago

STRAUSS CONDUCTS IN RIO DE JANEIRO

Vienna Philharmonic Gives
Concert Series — Visit
of Russian Pianist

By Jean T. Wilde

RIO DE JANEIRO, Aug. 10.—The first half of the musical season in Rio has passed. The chief attraction of this period was the second visit of the Vienna Philharmonic. Last year this organization played under Felix Weingartner, and this time under Richard Strauss. Some of the concerts were to have been conducted by Gino Marinuzzi, but as he was ill Mr. Strauss conducted all of them.

It remains a mystery why an organization like this does not attract crowded houses in Rio, especially in view of the fact that the season is very short and the attractions offered relatively few and far between. As it was, of the thirteen concerts given at the Teatro Municipal within a period of as many days, those of the principal subscription series, the matinées and the popular price concert were well attended, though, with the exception of the gallery, the houses were by no means sold out.

The programs were made up almost entirely of Wagner and Strauss numbers. Wagner was represented by the "Tannhäuser" Overture and the Bacchanales, the Prelude and "Liebestod" from "Tristan und Isolde," the Prelude to "Lohengrin," the "Rienzi" Overture, the Prelude to "Meistersinger" and the Funeral March from "Götterdämmerung." The last number proved so popular that it was repeated at several concerts. Of his own compositions, Strauss conducted "Don Juan," "Tod und Verklärung," "Till Eulenspiegel," "Heldenleben," "Alpine" Symphony, "Also Sprach Zarathustra," the "Domestic" Symphony and Salomé's Dance. Of these the last was the most popular, and had to be repeated each time it was performed.

Other composers represented in the programs were Weber once, with his "Euryanthe" Overture; Beethoven with one performance each of the Fifth, Sixth, Seventh and Eighth Symphonies; Tchaikovsky with his Fourth Symphony, and Mahler with his First Symphony.

The audiences were enthusiastic. The finished performances of the orchestra, and the beautifully shaded and vivid interpretations of Strauss, excited unrestrained applause.

There was only one soloist at any of the concerts, Alfred Blumen, pianist, who was highly praised for his playing of the Brahms Concerto with orchestra.

From Rio the orchestra went to São Paulo, where it gave two concerts to crowded houses, and it was scheduled for concerts in Buenos Aires, and to play at the opera as well.

The Russian pianist Alexander Borovsky was heard here in fine programs admirably performed, but unfortunately before small audiences. A large part of

his programs consisted of Chopin numbers. He played with commanding technique, and a deep musical understanding. Recitals have been given by local artists, among them Magdalena Tagliaferro, pianist, whose recitals aroused enthusiasm.

"ARMAND" WINS APPROVAL

Ten American Works Considered by Opera in Our Language Foundation

CHICAGO, Sept. 1.—"Armand," an opera in English by Gerard Carbonara, a San Francisco orchestra leader, has been accepted by the Opera in Our Language Foundation and David Bispham Memorial for its repertoire. It will be presented in the Playhouse this winter, provided that the orchestral parts can be had in time for rehearsals.

"Armand" depicts the struggle for fame of a young sculptor. He falls in love with a dancer, who inspires him, and in the glory of love he creates his masterpiece. Learning that the girl has been unfaithful to him, he kills her at the foot of his statue. At this juncture he hears outside the acclaim of his fellow students and learns that he has won the coveted prize, but has killed the one who was the cause of his fame.

Other American operas taken for consideration by the Foundation are "Rip Van Winkle," by De Koven; "Shanewis," by Cadman; "The Temple Dancer," by Hugo; "The White Bird," by Carter; "Madeleine," by Herbert; "Cleopatra's Night," by Hadley; "The Feathered Robe," by Maryon; "The Echo," by Patterson; "Legend of the Piper," by Freer. The Foundation plans also to present Goldmark's "Cricket on the Hearth" in the English translation of Charles Henry Meltzer.

Many Concerts Given by Zanelli and Alberti in Tour of South America



Renato Zanelli, (Left) and Sol Alberti in Valparaiso, Chile

The demonstrative audiences of South America have furnished a new experience for Sol Alberti, pianist, who has been making a tour of the principal cities there as assisting artist with Renato Zanelli, baritone of the Metropolitan Opera. "The people here are not content with merely applauding when they are pleased; they yell, shout and stamp their feet," he says in a letter recounting their success. Twenty concerts were given in Chile, and appearances followed in Rio de Janeiro, Buenos Aires, Montevideo, São Paulo and other cities on the east coast. The artists will return to New York at the end of September.

WASHINGTON, Sept. 5.—The U. S. Civil Service Commission has announced that it will hold an examination to fill the position of orchestra or band leader and instructor at the Chilocco Indian School, Oklahoma. The position pays \$840 per year, with a bonus of \$20 monthly.

Harp Is Always Sign of Civilization, Says Edna Wheeler-Ballard



Mrs. Edna Wheeler-Ballard

CHICAGO, Sept. 3.—"Every civilization that has arisen has had some form of harp," says Mrs. Edna Wheeler-Ballard, harpist and teacher, who is bringing out in book form this fall the results of several years of research on the history of the harp in Mexico, Yucatan and Central America.

"Harp music has always been a sign of civilization. This instrument, in some form or another, has been played in all the forgotten empires and has graced the court festivities of the monarchs of every kingdom now blotted out. The harp has never been the instrument of the masses, but has always maintained its place as the possession of the few."

Mrs. Wheeler-Ballard has carefully followed the research work of Le Plongeon, the American archaeologist, who deciphered the hieroglyphics of Yucatan. She has obtained also a great deal of material regarding the Yucatan and Central American civilizations from the observations of A. K. Stewart, a mining engineer associated with her husband in developing the mineral resources of tropical America. Her book on the harp goes extensively into Le Plongeon's work, which hitherto has not been made available to the music-lovers, and also gives results of her own research.

"The Incas of Peru made important use of the harp," Mrs. Wheeler-Ballard says. "There it was in the form of a semi-circle. In Yucatan the harp had five gut strings. The Irish harp was strung with brass, the Elizabethan harp with silver and the American harp uses sheep gut. The large harps have always been strung with gut and the smaller ones with metal."

"The record of the harp and its use among the Incas has come to us principally in the religious life of the race. As the Incas had a well-developed science and mechanics, it is not surprising that the harp should also have expressed the same state of perfection."

"A similar condition existed in Mexico in the time of Montezuma, but that being a much later period, the harp shows the effect of conquering peoples upon its development. It became much more primitive in form and mechanism than previously."

"It is not surprising that a people or civilization which had such remarkable construction in its highways, remnants of which are still in existence today, should have a music developed to such a state of perfection as is described in Le Plongeon's translations of the Yucatan hieroglyphics."

The New York String Quartet is spending the summer at Rutland, Vt., preparing new programs for next season. The organization will give three concerts in Aeolian Hall, New York.

In Chicago Studios

Chicago, Sept. 1.

AMERICAN CONSERVATORY

Registration for the fall term, which begins Monday, Sept. 10, has broken all records.

The department for opera and stage deportment, under the direction of Ellaine De Sellem, will open the first week in October.

Examinations for the thirty free scholarships awarded by the American Conservatory are to take place during the first week in September.

One of the features of the conservatory is the school for theater organ playing. This school is furnished with a new and modern little theater where instruction is given before the screen. This department is under the supervision of Frank Van Dusen and Edward Eigen-schenk.

LAKEVIEW CONSERVATORY

The Lakeview Conservatory of Music has been established in pleasant new quarters on Irving Park Boulevard with a faculty of American artists, including Florence LeClaire, piano; Anna Hoban, piano; Minnie Lang, voice; Mary Landon Bowen, violin; Lois M. Watt, dramatic art, and Virginia Stevens, dancing.

PAVLEY-OUKRAINSKY BALLET

Andreas Pavley and Serge Oukrainsky announce the opening of their ballet school in East Van Buren Street on Monday, Sept. 10. The school has just finished two record-breaking terms, one in the Chicago studio during July and one in the summer camp at South Haven, Mich., which closed on Aug. 26.

Victor Kuzdo Ends Violin Course

Victor Kuzdo, teacher of violin, has completed his summer teaching session at the Chicago Musical College and, after spending a few weeks in recreation, will reopen his New York studio on Sept. 17.

CHICAGO, Sept. 1.—The Great Lakes Naval Training Station Band gave a recent Friday program on the Municipal Pier, in conjunction with the Children's Civic Theater of Chicago.

CHICAGO, Sept. 1.—Melvena Passmore, coloratura soprano, has gone to Europe, sailing aboard the America. She will sing in opera there for six months.

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Oldtimers Join in Hunt for Songs of Childhood

MILWAUKEE, Sept. 1.—The Milwaukee Journal has created widespread interest in a new musical department for the resurrection of old songs. Two days each week the words of old songs are published to the extent of almost a full page. Hundreds of letters are coming to the Old Songs Editor asking for certain old-time songs, and hundreds of other writers send in lists of words to songs which have been asked for.

One man of seventy-four wrote for songs he had heard "when just a kid." The department started merely by chance when a subscriber wrote in to get the words of the old song, "After the Ball." The answers came back almost in an avalanche.

At once other readers had wanted songs for years which they could not locate. One man asked for "Kind, Kind and Gentle Is She; Kind Is My Mary." Through the medium of the press hundreds of old songs, some good, some bad and some indifferent, have been restored to public interest.

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Variety and Novelty in Week's New Music Budget

By Sydney Dalton



ROGRAM-MUSIC versus pure-music that needs no verbal interpretation to carry its message continues to be a live topic of discussion. The champions

of the latter have at their disposal a deal of ammunition with which to bombard their opponents, whose contention that the pure-music advocates are old fashioned or reactionary is not very harmful when we consider that by far the preponderance of our best music needs no literary aid to its complete unfoldment. Just how adequately music can interpret the commonplaces of everyday life; how ingeniously it can be employed to delineate realism, is a moot question. Many of our recent composers, from Strauss to Stravinski, have tried, with varying degrees of success, to write novels or short stories in music. Where it will end we have no idea, but it would not be surprising to find some energetic music maker attempting to set a railroad time table to music one of these days.

* * *

Two Songs That Interpret Labor

In "Two Songs of Labor" (G. Schirmer), John Beach has attempted something that

we ordinarily consider to be a theme for the literateur rather than the composer, and while he has undoubtedly made a sincere effort to translate into the language of music two poems by Carl Sandburg, it cannot be said that, as music, his songs strike any responsive note. It could hardly be expected that the composer would sing of

"A lonely policeman,
Two cabaret dancers. . . .
Voices of dollars
And drops of blood"

in a burst of melodic succulence. On the other hand, the doubt persists whether music can give adequate expression to such poems as these. There are thoughts, or observations, or statements that literature can express more adequately than music, and even granting that Mr. Beach has succeeded as well as one could in the circumstances, it would seem that such subjects are outside the realm of the composer. The inquisitive will find something out of the ordinary in these two settings.

* * *

Three Devotional Songs for the Church

"I Am One with My God," "The Voice Within" and "Learn to Say Yes" are the titles of

three devotional songs by Samuel Richards Gaines (White-Smith Music Publishing Co.), settings of words by Mary Widener King and published in two keys, for low and high voices. They are simple and straightforward, adhering closely to the conventional style of the devotional song. In their tunefulness lies their chief appeal, and singers will find in them the kind of church solo that the majority of congregations prefer.

* * *

Violin Pieces by Irma Seydel

Violinists of modest attainments will find in three pieces by Irma Seydel, entitled, respectively, "Song Without Words," "Bijou" (Minuet) and "Au Clair de Luné" (The Arthur P. Schmidt Co.), music well within their grasp. The melodies are simple and easy to play. Of the three, "Bijou" is the best and pos-

sesses a certain amount of character. The piano accompaniments are of about the same grade, technically, as the violin parts.

Ernest Bloch Writes of the Sea

A poem by Walt Whitman has furnished the inspiration for Ernest Bloch's "Poems of the Sea," a cycle of three pieces for piano (G. Schirmer). They are mood-pictures rather than descriptive pieces, but underneath there is the restless monotony of the ocean, or, in the words of Whitman, the "whistling winds and music of the waves, the large, imperious waves." In the first number, "Waves," the composer establishes his mood deftly. There is a surge and roll that persists, interrupted briefly by a fine, bold melody of clarity and charm. There is something reminiscent of MacDowell's concept of the sea in the second piece, "Chanty," and the middle part, in the style of a folk-song, contains much of beauty, with its colorful, virile harmonization. "At Sea" is a vivacious, fast-flowing finale that works up to a powerful, dramatic climax. Mr. Bloch has a strongly defined individuality, and these pieces bear the impress of a sensitive, discriminating artist and a musician of unusual attainments.

* * *

Three Spanish Songs by Julian Huarte

There is something in the rhythm of Spanish songs that has an almost universal appeal, and it is this rhythmic characteristic rather than their intrinsic musical value that gains for them a wide popularity. Three songs in this genre have come to hand recently. They are by Julian Huarte and have the real Spanish flavor. "Madrigal Espanol" (G. Schirmer) is dedicated to Tito Schipa and has sparkle and fire in it. It affords a singer plenty of opportunity to show off his voice, and in capable hands should make a hit. It is for high voice. "You Alone" (The Willis Music Co.) has both English and Spanish words and an *ad libitum* violin obbligato. This has fewer of the recognized Spanish earmarks about it and is more in the style of the ballad. It possesses tunefulness and there is a good climax. Dedicated to Claire Dux and published in two keys. Tito Schipa has made the Spanish text for "Cubanita," which is in the repertory of Lucrezia Bori. This song lives up to the majority opinion of what Spanish music should be, and there is good reason to believe it will be popular. Published for high and low voices (The Boston Music Co.), a sacred song.

* * *

A Prelude and Fugue in Quadruple Counterpoint

Forty-one pages of a Prelude and Fugue, followed by twenty-four transpositions of the four subjects in quadruple counterpoint is a formidable amount of labor for a composer to expend on so ungrateful a task. Horace Wadham Nicholl has performed this unusual feat in the last of his "Twelve Concert Preludes and Fugues" (G. Schirmer). That he has mastered all the intricacies of counterpoint and fugue is evident; that he will ever find an audience for the work, apart from students who will find in it much of value in the study of the higher branches of theory, is doubtful. Mr. Nicholl, however, has proved himself a well-schooled musician and patient composer. The composition, which is in B Flat, is dedicated to Ferruccio Busoni.

* * *

Autumn, Spring and Blossom-Time

Vivaciously and with appropriate enthusiasm Lillian Blakemore Hughes exults in her song, "Autumn" (G. Schirmer), a short but pithy fancy that would make a good

encore number for high voices. There is also "Spring Wonder" from the same publishers, composed by Mary Turner Salter, a song somewhat similar in character, in which the accompaniment contributes a large degree of animation. This is also for high voice, as is Anne J. Cornell's "Blossom-Time," a blithe song, as the cover admits, not as impetuous as the others, but smooth-flowing and leading to an effective climax.

Reviews in Brief

SONGS

"Universal Anthem," words and music by Caroline Stratton Curtiss (Lückhardt & Beder), a Song of Prophecy, dedicated to the National Council of Women. Sings of universal peace and brotherhood. "Ah's Done See'd Er Callicker Mule," words by John Proctor Mills, who is also a musician and composer, music by E. Edwin Crerie (published by the composer in Tulsa, Okla.). A song in Negro dialect. "At the Turn of the Burn," by Malcolm Davidson (Boosey & Co.); suggests the "chatter of the stream." In two keys. "Japanese Death Song," by Earl Cranston Sharp (London: Winthrop Rogers, Ltd.). An English reprint of a song already well known in America in the Ditson edition. "God Is Love," a Healing Song in four parts for medium voice, dedicated to Every Soul in the Universe, by Louise D'Artell; "Spirit of Music," also for medium voice and by the same composer. Dedicated to Ernestine Schumann Heink (both published by the composer at Long Beach, Cal.). "Ode to Duty," "Evening" "The Great Misgiving" and "Stanzas from the Ode in May," by Reginald C. Robbins (Paris: Maurice Senart); songs for bass or baritone. "Fear," by Grace G. Gardner (Willis Music Co.), a sacred song.

PIANO-TEACHING PIECES

"Fairy Folks," Three Little Piano Pieces, by Frances Terry. Published separately and entitled "The Sleep Fairy," "Leather Stockings" and "The Brownies' Bugle Call." Interesting numbers for the little pupils. "The Birthday Party," Five Pieces in the First Grade, by A. Louis Scarmolin. Published together; tuneful. "Humoresque," Valses, and "Feux Follets," by Hanna Smith. About third grade; fanciful and imaginative. "Barcarolle," "By the Bubbling Spring" and Tarantella, by Paul Zilcher; easy pieces for six hands. Calculated to stimulate interest in concerted playing. All issued by the same publisher (G. Schirmer). "The Introduction," by H. Russell Snively, a graded series of studies for the beginning, in duet form; mostly written in three-part song form. Good teaching material.

MISCELLANEOUS

"A Barnyard Fable," a humorous reading, musically illustrated by Frieda Peycke (Harold Flammer); better than the average. "Valse Triste," by Jean Sibelius, transcribed for Violin and Piano by Sam Franko (Breitkopf & Hartel); another version of this universally popular number. "A Toast to the Flag," chorus for mixed voices by Frank J. Neubauer; spirited patriotic number (published by the composer in

New York). Allegretto, for Piano, Violin and Cello, by Raff; short, simple ensemble number. "Spring Song," by Mendelssohn, effectively arranged for the organ by J. Stuart Archer. Both from the same publisher (London: W. Pa. & Co., Ltd.).

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Wagnerian Opera Forces to Introduce Many German Singers During Season

ACCORDING to word received from Melvin H. Dalberg, general director of the Wagnerian Opera Company, who is now en route back to America, his trip abroad has been highly successful. Mr. Dalberg has succeeded in securing the rights of D'Albert's opera "Die Toten Augen," which has been given more than 200 times in Berlin and other parts of Germany, and is soon to be produced in Milan. "Die Toten Augen" will have its first American presentation in Chicago on Thursday evening, Nov. 1, and in New York on the evening of Jan. 4.

Mr. Dalberg expressed much gratification over the fact that he had secured the services of Berta Kiurina of the State Opera, Vienna, where she has proven a favorite. Mme. Kiurina took the place left vacant by Mme. Jeritza, and immediately became popular. Marie Ivogün, the coloratura, who is well known in America, has been engaged for the principal Mozart rôles. Mme. Gentner-Fischer, leading prima donna from the opera in Frankfort, will also be a new member of the company. The two leading artists from the State Opera in Munich, Nelly Merz and Mme. Freund, will be heard here for the first time.

Louise Perard and Hanna Gorina are two new mezzo-sopranos who will be with the company during the coming season. A feature this year will be the number of American singers to have prominent parts in the company's répertoire. The first of the new singers will be Ethel Frank, who was soloist with Richard Strauss, when the latter visited London recently. Much interest attaches to the débüt of Joan Ruth, nineteen-year-old coloratura from Boston. Miss Ruth's engagement came as a surprise. She had sung but a few small parts in some of the Italian operas, with small companies, when her teacher had her sing for Ernest Knoch, Theodore Lattermann and Mr. Dalberg. She was immediately engaged for Mozart rôles. Mme. Miloradovich is an American artist who has been singing in Europe. She will make her débüt in this country with the Wagnerians this year. Mme. Marie Rappold and Mme. Eleanor de Cisneros, both well-known to American opera-goers will appear in several special performances. Among the men, Edward Lankow, the basso, who has been with both the Metropolitan and Chicago companies, is the only American. Those of the women singers who were here last season and have been re-engaged are Elsa Alsen, Lotte Appel, Edith Fleischer, Maria Lorenz-Hoellischer, Ottillie Metzger and Emma Bassth.

New Men Singers

Of the new tenors Karl Erb is perhaps the best known to Americans. Mr. Erb is a well-known Mozart singer and, with his wife, Mme. Ivogün, he has long been a favorite at Mozart festivals. Mr. Schramm, another well-known Mozart tenor, comes from Hamburg, as does Mr.

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Hanna Gorina, Mezzo-Soprano, One of New Members of Wagnerian Opera Company

Lipmann, one of the younger favorites. Karl Ritter, tenor, is known throughout Germany. Singers of last season who will be heard here again are Heinrich Knotte, Robert Hutt and Otto Schwarz.

Leo Schützendorf, baritone, who won a success at the Mozart Festival in Baden-Baden last summer in "Don Giovanni," is one of five operatic brothers, one of whom is a member of the Metropolitan Company. Mr. Rehkemper, baritone, who sang at the Baden-Baden Festival, has been engaged. Operalovers will welcome the return of Herman Weil, former Metropolitan singer. Otto Semper and Marcell Salzinger will make first appearances this season. Theodore Lattermann and Benno Ziegler both won their American operatic spurs last year. Mr. Lattermann will also again act as General Stage Director.

Mr. Dalberg is jubilant over the fact he has been able to secure contracts with Marowsky, basso from Hamburg, Eck and Kandal. Edward Lankow will complete the quartet of basses.

The company this season will employ several American singers in the chorus. It was found that a mixed chorus last season proved a happy combination, as it gave American singers a chance to gain stage experience and learn to sing in German, and the German choristers an opportunity to learn English.

New York Liederkranz Engages Richard Fuchs as Conductor

Richard Fuchs of Dresden has been engaged by the New York Liederkranz Society to lead that organization during the coming season. Mr. Fuchs is well known in Germany as choral conductor, pianist and organist. He is at present conductor of the Dresden Männergesang Society and was formerly director of the Sängerkreis at Königsberg, succeeding Nessler in the latter position. The New York chorus was scheduled to begin its rehearsals during the first week of September in preparation for its public appearances in the coming season.

Government Reports Decrease in Admissions Tax

WASHINGTON, Sept. 5.—The Bureau of Internal Revenue reports a considerable decrease in admissions taxes collected during the fiscal year ended June 30.

The receipts from this source in the year totalled \$70,148,840.35, while for the preceding fiscal year the total was \$73,384,955.61.

The tax on opera houses, concert halls and theaters for the past fiscal year yielded \$1,711,782, as against \$1,725,392 in the year ended June 30, 1922.

A. T. MARKS.

Grace Wood Jess to Open Tour in Northwest

The fall tour of Grace Wood Jess, singer of folk-songs, will be opened at Medford, Ore., on Oct. 12, when she will inaugurate the series of five concerts to be given by the new Civic Music Club of that city. Miss Jess' time is booked solidly during October, the principal cities in which she will sing during that month including Portland, Eugene and Salem, Ore., and Tacoma, Spokane and Seattle, Wash. The artist will continue her tour of the Northwest, fulfilling several dates in Canada during November.

Harold Land in Stockbridge Recital

STOCKBRIDGE, MASS., Sept. 1.—Harold Land, baritone, was heard in recital at Heaton Hall here on Aug. 19 before an enthusiastic audience. His program included arias from Handel's "Semele," Verdi's "Trovatore" and songs by Schumann, Paladilhe, Landon Ronald, Vaughan Williams, Sullivan, Burleigh, Nevin and Speaks. Manuscript compositions by David Grove and Lorraine Noel Finley were also included among his numbers.

Manager of Cleveland Orchestra Returns from Europe

Adella Prentiss Hughes, manager of the Cleveland Orchestra, returned from Europe on Sept. 3, after a two months' vacation, which she passed in visiting friends in London, Cambridge and Paris. After spending two days in New York, Mrs. Hughes left for Cleveland to complete arrangements for the orchestra's sixth season.

PLANS READY FOR MAINE FESTIVALS

Notable Soloists to Appear in Concerts Under Bâton of W. R. Chapman

BANGOR, ME., Sept. 1.—The Maine Music Festivals conducted by W. R. Chapman, will open this year on Oct. 4 in Bangor and on Oct. 8 in Portland, and will occupy three days in each city. Several notable soloists have been engaged, and the orchestra will be made up of members of the New York Philharmonic and New York Symphony.

Sigrid Onegin will make her only appearance at the festivals at the two opening concerts, and at these concerts Patrick Kelly, tenor, will also appear. Mme. Onegin will sing an aria from "Rienzi," Schubert's "Erl-König" and songs by Richard Strauss. Mr. Kelly will be heard in an aria from "Bohème."

Verdi's Requiem has been chosen for the matinée on the second day, when the soloists will be Clara Gramling, soprano; Devora Nadworney, contralto; Mr. Kelly and Tom Williams, baritone. Miss Nadworney and Erwin Nyireghazi, pianist, will be the soloists on the second evening, and an orchestral program will include Tchaikovsky's Fifth Symphony. "O Don Fatale" will be sung by Miss Nadworney, and Mr. Nyireghazi will play the solo part in Liszt's E Flat Concerto.

Miss Gramling, Mr. Kelly and Mr. Williams will appear at the second matinée. The festival in each city will conclude with a performance of Gounod's "Faust," in which the principals will be Frances Peralta, Armand Tokatyan, Miss Nadworney, Giovanni Martino, and Mr. Williams.

MIDDLEBURY, VT.—Middlebury College has engaged Ignaz Friedman and Alberto Salvi for its concert series next season.

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From Ocean to Ocean

ASBURY PARK, N. J.—George B. Nevin's cantata, "The Crown of Life," was performed here recently with success under the baton of the composer.

MADISON, WIS.—Fanny Keller gave an attractive piano recital at the Wisconsin School of Music recently, and played Schumann's G Minor Sonata and Chopin's F Minor Fantasie with distinction.

CINCINNATI, OHIO.—Hugh R. Newsom of Cincinnati, has entered into an agreement to represent the Daniel Mayer, Loudon Charlton and Haensel & Jones managements, beginning Jan. 1, 1924.

BELLEFONTE, OHIO.—Haydn Morgan, supervisor of music in the local schools, has left to take a similar position in the schools of Mannington, W. Va. Mr. Morgan's successor is Vernon Busard of De Graff, Ohio.

BERKELEY, CAL.—Victor Lichtenstein, violinist and member of the San Francisco Symphony, will continue this season the work he commenced a year ago as lecturer in this city for the extension division of the University of California.

BAY VIEW, MICH.—The first act of Humperdinck's "Hänsel und Gretel" was given recently by the opera class of Zerlina Muhlmann Metzger. The leading rôles were sung by Gertrude Greenfield, Esther Parker, Bert Long and Fritz Metzger.

CHICAGO, ILL.—Laura Williams, soprano, with Agnes Conover as accompanist, appeared at the Skokie Country Club on a recent Sunday afternoon. Miss Williams sang three groups of folksongs. Harold Ayres, violinist, was assisting artist.

CHARLOTTESVILLE, VA.—At recent vesper services at the Amphitheater music was furnished by the combined choirs of the city. The program included "Sing Alleluia Forth," by Buck; "They That Sow in Tears," from Gaul's "Holy City," and "The Recessional" by De Koven. Kirk O. Payne was the organist.

SAN DIEGO, CAL.—Music formed the entire program at a recent meeting of the Three Arts Club. Those contributing were Mrs. C. G. Burwell, dramatic soprano; Joseph Farrell, bass; Margery Snyder, pianist; Dorothy Cranston-Stott, violinist; and Alice Barnett Price and Mrs. Joseph Farrell, accompanists.

CLEVELAND, OHIO.—Lila Robeson, contralto, formerly with the Metropolitan Opera Company, has just returned from an automobile tour through the East and has opened her studio here again. Among Miss Robeson's concert engagements this season will be an appearance as soloist with the Cleveland Orchestra.

CHICAGO, ILL.—Mina Hager, contralto, and Themby Georgi, tenor, gave a recital at Leon Mandel Assembly Hall in the summer concert series of the University of Chicago. Isaac Van Grove was accompanist. The program was largely composed of modern English and American songs, the audience giving an especially warm reception to "The Cost," by John Ireland.

WICHITA, KAN.—The following pupils of Mary Enoch and Lillian Bourman gave a piano recital at the Petroleum-Enoch Institute of Musical Art: Rogene Wilson, Marcell Drake, Mildred Gaddis, Ruth Roadhouse, Dorothy Allen, Marguerite Mullins, Helen Macann, Alta Teachwood, Althea Egge, Erma Teachwood, Helen Park, Belle Smed and Myrtle Bennett.

CHARLOTTESVILLE, VA.—The Charlottesville Municipal Band won second place in a recent State contest held in Fredericksburg.—Bettie Booker, soprano, who has spent the last year in England, has returned to her home at the University of Virginia.—Dr. Arthur Fickenscher, pianist, and Mrs. Fickenscher, soprano, will return in September after a summer spent in Europe.

WATERLOO, IOWA.—The B Natural Music Club has elected the following officers: Mrs. C. W. Eby, president; Bernice Call, vice-president; Eudora Carey, treasurer; Mrs. Witt, critic; Mrs. Raymond Addington, reporter; Mrs. H. F. Smith, director; Martha McCormick, membership chairman, and Mae Howell, chairman of altruistic activities. The club has issued its year-book for 1923-4.

LIMA, OHIO.—Geraldine Evans, pianist, has taken the position of organist at Trinity M. E. Church, held for many years at different times by C. A. Richmond, who is abbreviating some of his outside activities to give more time to his work as teacher.—Aileen Scott, violinist, pupil of Leon Sametini, has taken a class at Kenton, Ohio, in addition to her local work as teacher and concert artist.

TRENTON, N. J.—A musicale was recently given by Louise Decker, contralto, at which her niece, Hilda Decker McCune of New York was guest of honor. Mrs. McCune played several piano solos, including Beethoven's "Moonlight" Sonata, numbers by Chopin and Schumann, and an attractive instrumental piece entitled, "A Love Song," composed by her father, Louis Decker. Miss Decker sang Cadman's "Call Me No More," Aylward's "Beloved, it is Morn," and other ballads.

EAST HAMPTON, L. I.—A joint recital was given by Emily Roosevelt Chadderton, soprano; Mrs. Francis Rogers, reader; Francis Rogers, baritone, and Bruno Huhn, pianist, for the benefit of the Soldiers' and Sailors' Club of New York at "Près Choisie," lent by Mr. and Mrs. Albert Herter. The committee of arrangements included Mrs. Francis Newton, chairman; Mrs. Henry H. Ab-

bott, Mrs. John E. Berwind, Mrs. John F. Erdman, Mrs. Herter and Mrs. Samuel H. Ordway.

KANSAS CITY, KAN.—The following pupils of Esther Shaw-Gibson, pianist, appeared recently in recital at the Washington Boulevard Methodist Episcopal Church, and were assisted by Turney Gibson, violinist: Willa Bright, Jean Carter, Jeannette Anderson, Reba Greist, Elaine Zeller, Mary Rice, Olive Bennett, Mary Jane Nesselrode, Yvonne Bailey, Jean Kelly, Helen Saunders, Minnie Regina Grossman, Pauline Day, Jack Wilhelm, Mary Frances Butler, Wanda McKnight, Geneva Julin, Frances Cunningham, Madeline Larson and Wade Carter.

KANSAS CITY, KAN.—Daisy Robertson, pianist, presented her pupil, Pearl Afhalter, in recital at the Shawnee Mission High School Auditorium. Martin McGraw, violinist, pupil of Claude Rader, assisted in the program, with Ella Patterson as accompanist.—Mrs. M. H. Gerrity's pupils gave a recital at her studios.—Katherine Moseley-Beaman, soprano; Rowena Stiles, cornetist, and Mrs. S. B. Stephens and William Stiles, accompanists, assisted in a recent program given by Mrs. H. F. Erickson's expression pupils.—Josephine Jirak of this city, contralto, sang on the first program of Kansas City Chautauqua with Ellsworth Gilbert's company.

LAREDO, TEX.—Dr. Mark Gunzburg, pianist, appeared in recital at the Elks' Hall under the auspices of the Women's Club and was heartily applauded in a program which included Schubert's Fantasie in C, Op. 15; Chopin's "Fantasie Impromptu" and Scherzo in B Flat Minor, Tausig's transcription of Weber's "Invitation to the Dance," Mendelssohn's Rondo Capriccioso and Busoni's setting of the Bach Chaconne. Dr. Gunzburg was also a soloist in an attractive program arranged by Mrs. Aug. C. Richter and given at the Strand. He was heard in Weber's Rondo and one of the Liszt Rhapsodies. Others who appeared on this program were Dorothy Jackson, Florentine Belmont, James Richter, Jesse Williams, Genevieve Camp, Mrs. Travis Bruce Bunn and the Strand Orchestra, conducted by J. M. de Villar.

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By Herbert W. Cost

ST. LOUIS, Sept. 3.—Auditors, in a detailed report on Friday on the season of ten weeks of Municipal Opera, which ended on Aug. 5, show a net profit of \$25,299.12. The profit was made on six of the ten productions, the high-water mark being reached with "The Spring Maid" with a net profit of \$9,275.53. The gross income of the season was \$307,085.31, an increase of \$99,616.53 over that of last year. Receipts from the ticket sales were \$295,718.75 and \$11,366.56 was realized from the program and other concessions.

The net profit, however, shows a decrease of \$16,574.28 from the surplus earned in 1922, when a profit of \$41,873 accrued from a season of only eight weeks. One of the main items in the decline was the increase of over \$3,500 per week in the cost of stage settings and wages of stage employees.

For the ten operas the expenditure of \$280,786.19 included such items as \$1,526 for the Chorus Training School, \$1,400 for operation of the amplifier, or "loud speaker"; \$3,500 for permanent chairs which were added to the auditorium, and \$4,450 for insurance. The sum of \$3,000 for six chorus scholarships was also included under the head of expenses.

The average weekly expenses for cast and chorus was \$8,172.65, as compared with \$5,536.58 in 1922. This year there were three prima donnas and the chorus was increased to ninety-six, the chorus members receiving an increase in salary. They also secured half salary during the four weeks prior to the opening of the season.

The present summer was the fourth successive season to show a profit.

The auditors' report shows a present surplus of practically \$58,000, of which a special fund is set aside for various purposes. For the improvements contemplated in the Open Air Theater include the construction of a new comfort station and the installation of a permanent type of seats throughout the theater. A special cast committee will be appointed to make an exhaustive study of all the available American talent, and it is probable that next summer's company will include the names of some singers who have not heretofore appeared in the Open Air Theater. The Municipal Theater Association will again conduct a chorus training school this winter, and it is hoped to extend the training to include instruction in all branches of stage work. The cost of this will be defrayed from the special fund referred to above, which has already been set aside.

Key West Women's Club Gives Concert

KEY WEST, FLA., Sept. 1.—In a concert given under the auspices of the Key West Women's Club at the Strand Theater recently Mrs. E. Barclay Wharton, wife of the commanding officer of Fort Taylor and a pupil of Elizabeth Kelso Patterson in New York, sang numbers by Bartlett, Del Riego and other composers, with obbligatos by William H. McGorum, violinist, and with Amanda G. Packwood at the piano. Miss Packwood played Mendelssohn's Concerto in G and other numbers with much skill. Claudia Lucignani, pianist; Janice Maloney, soprano, and Mr. McGorum, violinist, also appeared as soloists, and a male quartet took part in the program.

Assembly Festival Closes in Bay View, Mich.

BAY VIEW, MICH., Sept. 1.—The Assembly's music festival of six concerts was recently brought to a successful close. At the three matinée concerts the programs were made up of solo and ensemble numbers, vocal and instrumental. On the opening night the orchestra, conducted by Howard Barnum, gave the

program with Lillian Steel Muhlmann, soprano, as soloist. The following night Gaul's "The Holy City" was sung and the final night Cowen's "The Rose Maiden." Dean Robert McCutchan conducted the cantatas.

Extend Time for California Composers' Contest

William A. Clark, Jr., founder of the Philharmonic Orchestra of Los Angeles, has extended to Jan. 1, 1924, the time during which compositions may be submitted for the prize of \$1,000 for the best symphony or symphonic poem and the prize of \$500 for the best chamber music composition. Contestants must be American citizens and residents of California and the works submitted must be original compositions not published or performed before.

N. Y. Symphony to Give New York Premières of Ballet Scores

Among the new works secured by Walter Damrosch during his visit to Europe, and which will be given their first New York performances this season by the New York Symphony, are three ballet scores: "The Three-Cornered Hat" by Manuel De Falla, "Cydalise" by Gabriel Pierné, and the ballet from Gustav Holst's "Perfect Fool." Other novelties promised by the orchestra are Igor Stravinsky's "Chant du Rossignol," Franz Schreker's Suite, "Ein Tranzspiel," Roger-Ducasse's "Epithalame" and, as previously announced a symphonic poem, "North and West" by Howard H. Hanson, a fellow of the American Academy in Rome.

Cyrena Van Gordon Sings at Cincinnati Fall Festival

CINCINNATI, Sept. 1.—The Cincinnati Fall Festival, though not a musical event, includes music in its programs, and Cyrena Van Gordon, mezzo-soprano of the Chicago Civic Opera Company, gave a recital recently at the festival before a great audience. Though Miss Van Gordon has appeared in Cincinnati with the Chicago Opera Company, this was the first time she had been heard here in recitals. She was repeatedly recalled and responded to many encores.

PHILIP WERTHNER.

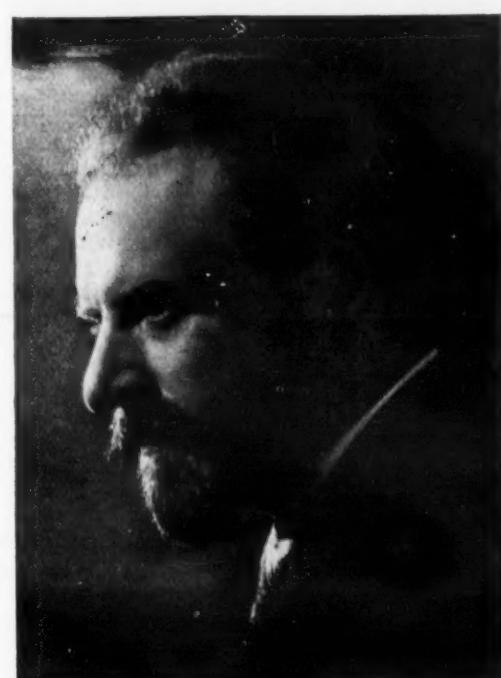
Musicians Arrive and Depart

Michael Fokine, Russian dancer, left New York on the *Mauretania* on Aug. 28 for an engagement in London. The same day the Majestic brought Joseph Rosenblatt, Jewish cantor, and Arthur Rubinstein, pianist. Daisy Jean, cellist, arrived on the *Belgenland* on Sept. 1 and John Charles Thomas, baritone, arrived on the *Aquitania* on the same day.

LONG BEACH, CAL.—Sunday afternoon concerts in Bixby Park, in which the programs are made up of community singing and vocal and instrumental music, have attracted large crowds all the summer. Song leaders were L. D. Frey, Norma Hewlett and Mrs. Bruce Evans. The programs at the Municipal Auditorium were arranged by Ruby Cook Carter, from Eagan's School of Music, Los Angeles; the Cambrian Society of Welsh Singers and the Eurydiceum School of Music.—Robert Edmonds, Elizabeth Minnie O'Neil and Norma Hewlett appeared on programs in Los Angeles recently.

Maria Luisa Escobar de Rocabruna, soprano, will return to New York in September, after a successful series of appearances in Mexico. The artist, who is a sister of Consuelo Escobar, soprano of the San Carlo Opera, will also make appearances with that company in the coming season.

**Stojowski Will Include
Composition Teaching
in Work at New Studios**



© George Maillard Kesslere
Sigmund Stojowski, Pianist and Composer

Sigmund Stojowski, pianist and composer, will remove his studios to new quarters on Oct. 1, when he will take possession of the entire building at 150 West Seventy-sixth Street, New York, where his master classes will be conducted on an increased plane. Mr. Stojowski will be assisted by several of his former pupils, among them Arthur Loesser, Mme. Korzeniowska, Dr. Raczyński and Mr. Brachocki. There will be classes in theory, both elementary and advanced, and lectures on musical history and aesthetics. Aside from his private and class instruction in piano, Mr. Stojowski will undertake the guidance of aspiring young composers, irrespective of whether they study piano. Mr. Stojowski has been for many years identified with the musical life of New York, and he will present several pupils in recital in the course of the season.

Burmester to Open Tour in Philadelphia

Willy Burmester, violinist, will give the first concert of his American tour at the Academy of Music, Philadelphia, on Oct. 19 and on the following afternoon will appear in a New York recital in Carnegie Hall.

May Peterson, soprano, who is now on vacation abroad after a strenuous season in concert and recital, will return to America early in the fall, and will appear as soloist with the Harmony Male Chorus at its annual concert in Symphony Hall, Boston. She has been invited to sing at the American Embassy in Berlin upon the conclusion of her vacation in Europe.

Lee Pattison, pianist, has been spending a vacation in England, where he is shortly to be joined by Guy Maier. Mr. and Mrs. Maier have been passing the summer at Aix-les-bains, France. Both pianists have been engaged for an appearance in the Sunday series of the Philharmonic Society of Philadelphia.

Included among the joint recitals already booked for Paul Althouse, tenor, and Arthur Middleton, baritone, are appearances in Galesburg, Ill., Nov. 26, and Madison, Wis., Nov. 28.

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People And Events in New York's Week

Another Concert Added to State Symphony's Schedule

The management of the State Symphony of New York announces that it will give an additional concert, including Beethoven's Fifth Symphony and works of Wagner, at Carnegie Hall on Sunday afternoon, Dec. 23. The previously announced series of the orchestra includes four Wednesday evening and four Wednesday afternoon concerts at Carnegie Hall and six Sunday afternoon programs at the Metropolitan Opera House. The first series will be launched on Oct. 10 with a concert marking Josef Stransky's assumption of the baton of the State Symphony. Holst's "Hymn of Jesus" and Beethoven's Seventh Symphony will be given at this concert. Mr. Stransky is now spending a vacation in the Adirondacks.

Announce Free Opera Performance in Jefferson Park

A free operatic performance will be given in Jefferson Park on Sunday evening, Sept. 16, by a roster of artists including Nicola Zerola, tenor, and an orchestra of 100 players led by Cesare Sodero, according to a recent announcement by Louis Palladino, conductor. The event will be the first of a series projected for residents of East Harlem by an organization, the officers of which are Judge Francis X. Mancuso, president; Senator Salvatore A. Cotillo and Representative La Guardia, vice-presidents; Antonio Sorge, treasurer, and Mrs. Oscar Hammerstein, secretary. Mr. Palladino hopes to establish a series of free band concerts in Harlem next summer.

Czechoslovakian Band Gives First American Concert

The Czechoslovakian Band, an organization of thirty-seven Czech musicians who recently arrived in this country, made its first public appearance in New York at two concerts at the Stuyvesant Casino on Sept. 3. The players wore their native costumes and gave a program including folk numbers and standard pieces. The band is contemplating a tour of the principal cities of the United States.

Opera Class Organized at Institute of Musical Art

A class in grand opera has been organized at the Institute of Musical Art under the general direction of Alexander Savine, composer and conductor, and under the vocal leadership of Lazar Samoiloff, teacher and coach. The courses to be given include training in dramatic action, and aim at the training of native operatic artists to sing works in English, as well as operas of the Italian, German, French and Russian schools. A number of operatic performances, with full stage equipment will be given by the class in the coming season.

Elect Officers at Dancing Teachers' Convention

Louis H. Chalif was elected president of the American Society of Teachers of Dancing at the forty-sixth annual convention held last week at the Waldorf-Astoria. Other officials of the organization chosen at this meeting are William C. Perrin of Chicago, vice-president; Katherine McCafferty of Wilmington, Del., second vice-president; Henry Doring of Troy, N. Y., treasurer, and J. Winston Sexton of Pittsburgh, Pa., secretary.

Susan S. Boice Closes Summer Course

Susan S. Boice, teacher of singing, has completed a summer course at her New York studios which was attended by many teachers and advanced singers. Special classes were conducted in French and Italian diction. Miss Boice is now spending a few weeks in the Berkshires, and will reopen her studios for the fall term on Sept. 17.

Kaltenborn Orchestra Plays in Central Park

Franz Kaltenborn, conductor, led his orchestra in two concerts on the Mall, Central Park, on the evening of Sept. 2 and the afternoon of Labor Day. The programs included excerpts from operas by Auber, Wolf-Ferrari, Rossini, Puccini,

Verdi, Massenet, Leoncavallo and other composers. Mr. Kaltenborn was heard as violin soloist in the Preislried from "Meistersinger" and De Bériot's "Scène de Ballet." There was hearty applause for these numbers.

Operatic Music at Capitol Theater

A new version of the musical novelty, "In a Broadcasting Studio," was presented at the Capitol Theater during the week beginning Sept. 2. The numbers given included the aria, "Tacea la notte" from "Trovatore," sung by Elsa Stralia, soprano, with the ensemble; Stephen Adams' "The Midshipmite," by Douglas Stanbury; Lemon's "My Ain Folk," by Florence Mulholland; German's "Love Is Meant to Make Us Glad," a duet by Mme. Stralia and Alex Grant; "Drink to Me Only with Thine Eyes," sung by Peter Harrower, with accompaniment by Yascha Bunchuk, cellist, and Carl Scheutze, harpist, and "The Dream," sung by William Robyn, with harp and violin obbligato, the latter by Eugen Ormandy, concertmaster. The ballet divertissements include a Schubert "Moment Musical," danced by Doris Niles, Ruth Matlock and Lena Balis, and Delibes' "Pizzicato," by Maria Gambarelli. The orchestra, led by Erno Rapee, played excerpts from Puccini's "Bohème" and Thalia Zanou appeared in a prologue to the feature picture.

Verbrugghen Quartet to Give Chamber Concerts in New York

A series of chamber music concerts will be given by the Verbrugghen Quartet at Aeolian Hall in October, according to a recent announcement by the Daniel Mayer Concert Bureau. The programs will include the cycle of quartets by Mozart, dedicated to Haydn; the cycle of quartets by Beethoven, dedicated to Count Rasoumoffsky; the posthumous quartets of the same composer and Brahms' three quartets. The series will include three evening concerts on Oct. 2, 4 and 9 and three afternoon events on Oct. 6, 10 and 12. The personnel of the organization comprises Henri Verbrugghen, founder and first violin, conductor of the Minneapolis Symphony; Jenny Cullen, second violin; David E. Nichols, viola, and James Messeas, cello.

Percy Rector Stephens to Reopen Studio

Percy Rector Stephens, New York vocal teacher, will reopen his studio on Oct. 1. Mr. Stephens will conduct open classes for teachers during the season. Classes in French, Italian, German and harmony and sight reading for preparation of the singer will be included in his courses. A minimum fee has been arranged, according to a recent announcement, in order that all students may have an opportunity for complete equipment.

Klibansky Pupils Heard at Ship's Concert

Sergei Klibansky, New York vocal teacher, who recently arrived in Munich to open a summer master class, writes to friends in America that at a ship's concert, which he organized on the liner Bremen, several of his pupils were heard, those participating including Leone Kruse, Sybil Richardson, Mary Ludington, Sergei Radamsky and Walter Mueller and Mr. Klibansky himself.

Recitalists to Give All-Russian Programs

Leila Topping, pianist, will give a series of all-Russian recitals in the coming season under the management of Ernest Briggs, Inc. Marcia Schupac, dramatic soprano and composer, who successfully organized a series of concerts for foreigners under the auspices of the New York Board of Education at Ellis Island, will give Russian programs under the same management.

People's Chorus to Prepare for Winter Concerts

The People's Chorus of New York, L. Camilieri, conductor, resumed rehearsals for its winter concerts on Sept. 6. New members will be admitted to the organization during September. Voice trials will be held in the auditorium of the High School of Commerce on Monday and Thursday evenings.

May Korb, soprano, is spending the summer in study and recreation at the estate of Mme. Sembrich at Lake George, N. Y., in preparation for her concert appearances of the coming season.

Berumen to Tour Under Own Management

Ernesto Berumen, pianist, will make two tours of the South in the coming season under his own management, in addition to making appearances in the eastern United States. The artist has added to his repertoire interesting works of Albeniz and Granados, Griffes, Fauré, Brahms and Schumann, an arrangement of Bach's Prelude and Fugue in G Minor by Theodor Szántó, Hungarian pianist, and Liszt's Fantasia-Sonata, "After a Reading of Dante."

"Bohème" Excerpts Played at Rialto

Excerpts from Puccini's "Bohème" were played by the orchestra of the Rialto Theater, under the alternate leadership of Hugo Riesenfeld and Willy Stahl, during the week beginning Sept. 2. An elaborate musical program accompanied the showing of four motion pictures. At the Rivoli Theater Suppe's "Pique-Dame" Overture was played by the orchestra, conducted by Irvin Talbot and Emanuel Baer. Miriam Lax, soprano, and Adrian de Silva, tenor, were the soloists.

Dusolina Giannini Engaged for Tour of New York Symphony

Dusolina Giannini, mezzo-soprano, who will open her season with a recital before the Wednesday Afternoon Music Club in Bridgeport, Conn., on Oct. 10, has been engaged as soloist for one of the midwinter tours of the New York Symphony under Walter Damrosch. She will sing with the orchestra in Washington, Baltimore and Philadelphia on Dec. 11, 12 and 13 and with the same organization in its Sunday afternoon subscription series in Aeolian Hall on Dec. 23.

Californian Musician Visits New York

Clarence A. Gustlin of Santa Ana, Cal., composer and pianist, who is vice-chairman of the National Federation of Music Club's publicity department, and vice-president of the California Federation of Music Clubs, visited New York last week. Mr. Gustlin is completing a vacation trip which began in May, when he attended the Biennial at Asheville, N. C.

Mildred Van Wormer in Recital

Mildred Van Wormer, pianist and pupil of Thuel Burnham, was presented in a recital at Mr. Burnham's studios in Fifth Avenue on Aug. 16. The artist, in numbers by Gluck-Sgambati, Bach, Scarlatti, Chopin, Debussy, Rachmaninoff and Tchaikovsky, played with flexible technique and a musical tone and was recalled.

Friends of Music to Resume Chorus Rehearsals

Chorus rehearsals for the performance of Pfitzner's romantic cantata, "Von Deutscher Seele," will be resumed by the Friends of Music early in September. Stephen Townsend, chorus master, is in charge of the rehearsals. The chorus will be enlarged to 200 singers.

Paul Bernard to Be Heard Under State Bureau Management

Paul Bernard, violinist, will make a series of appearances this season under the management of the State Concert Bureau, of which Jacob Altschuler is managing director. Mr. Bernard's season will include a recital in Carnegie Hall on Nov. 6.

Elizabeth Quaile to Occupy New Studio

Elizabeth Quaile, teacher of piano, will occupy her new studio, at 780 Park Avenue, on Oct. 1. Miss Quaile, who has been spending the summer at Duxbury, Mass., and Pleasantville, N. Y., will this season continue her interpretation classes in addition to giving private lessons.

Washington Singer to Make Tour

Mrs. Sylvia Ward Olden of Washington, D. C., soprano, who has been studying with Frank La Forge this summer, will open a concert tour in September. Mrs. Olden is a graduate of Fisk University, Nashville.

CLEVELAND G. ALLEN.

Rafaelo Diaz, tenor of the Metropolitan Opera Company, has been engaged for a recital by the University of Virginia, Charlottesville, next month.

Crowded Itinerary for Flonzaleys

The members of the Flonzaley Quartet, who are now in Europe, will return to America in October to open their season at the Westover School in Middlebury, Conn., this being their fourteenth consecutive annual visit to this school. The Quartet will fulfill fourteen engagements within a period of fifteen days between Nov. 15 and Nov. 30. The itinerary is as follows: Harrisburg, Hackensack, Chambersburg, Philadelphia, New York, Fairmont, Va.; Beaver Falls, New Castle, Pa.; Chicago, Indianapolis, Fairfield, Council Bluffs, Sioux City, Iowa, and Duluth, Minn. Two recent bookings for the Quartet are for appearances in Louisville, Ky., with the Wednesday Morning Musical Club and in Terre Haute at the Indiana State Normal School.

Kathryn Meisle's Tour Re-arranged

M. H. Hanson, manager of Kathryn Meisle, contralto, announces that all concert dates booked for the time during which this artist will sing with the Chicago Civic Opera, in November, December and January, have been postponed and re-arranged. Clubs and local managers without exception have cooperated willingly, so that Miss Meisle has not lost a booking through her operatic engagements. Recent additions to her long list of concerts are Wheeling, Va., on Feb. 18, and Washington, D. C., on May 6.

Horace Johnson Married

Mr. and Mrs. William H. Redington of Evanston, Ill., announce the marriage of their niece, Helen Redington, to Horace Johnson of New York, composer, on Aug. 30. Miss Redington is a short story writer, whose work has appeared in various magazines. Mr. Johnson has published over a score of songs which have been sung by John McCormack, Marie Tiffany, Louis Graveure and other artists.

New Music Supervisor for Goldsboro, N. C.

CHAPEL HILL, N. C., Sept. 1.—David Leslie Sheldon, who taught violin in the University of North Carolina and conducted the University band and orchestra for the past year, has accepted a position as director of community music and supervisor of public school music at Goldsboro, N. C.

Alberto Salvi, harpist, plans to round out 400 engagements in four seasons in the course of the coming year. His October dates include appearances at the following places: Madison, Redfield, St. Cloud, Notre Dame, Athens, Columbus, Hamilton, Oxford, Kansas City, Sterling, Sherman, Abilene, New Orleans, Knoxville, Atlanta, Savannah, Rock Hill, Birmingham, Washington, St. Louis, Richmond, Logansport, Grand Rapids, Iowa City, Indianola, Des Moines, Akron, Oberlin, Lynchburg, Middlebury, Bethlehem, Wilkes-Barre and two dates in New York.

Ted Shawn, who has been conducting a teachers' class at the New York School of Denishawn since his recent return from Europe, has now joined Ruth St. Denis at "Mariarden," their summer school at Peterboro, N. H. They are working on programs for the coming season with the company which will support them on a tour opening at the Apollo Theater, Atlantic City, N. J., on Oct. 15.

Josef Hofmann will play the solo part in Beethoven's Concerto in G when he appears with the New York Symphony in Carnegie Hall on Nov. 8 and 9, in the first concert of Walter Damrosch's historical Beethoven Cycle. Mr. Hofmann has been spending the summer at Sur Zevy, Mount Pelerin, Switzerland.

Anna Case, soprano, will leave the first week in October for a tour which will take her as far west as Honolulu and which includes a long series of engagements on the Pacific Coast. She will return to New York in February.

In her recent piano recital in Aeolian Hall, London, Ethel Leginska played for the first time her "Dance of a Puppet" in a modern group devoted to works of Ravel, Lord Berners, Goossens and herself. She was also well received by a capacity audience in works by Beethoven, Chopin and Schultz-Evler.

Describes Greatest Masters as Destructive Influences in Music

"It may be found throughout the history of music" (writes Eric Blom in the *Musical Quarterly* for July) "that the great composer, for no other reason than because he is great, proves an evil influence, and that the really valuable services have been rendered to the progress of the art, not by the great classical masters, but by a certain number of men who, comparatively insignificant as regards their own work, did an incalculable amount of pioneer work and thus became, if not towering figures in musical history, constructive influences that are scarcely ever rated at their full value.

"To the blind worshipper of actual achievement it sounds heretical to describe Beethoven, Wagner or Brahms as destructive influences; yet no other conclusion is logically possible. It does not detract from the merits of any master's work, judged in the abstract, for influence and achievement are diametrically opposed values, and it may be generally observed in the case of any great master that the greater the latter, the more unwholesome the former.

"Bach, Beethoven, Mozart, Wagner and Brahms are insuperable masters, but it is easy to see that their influence was in some isolated cases fruitless, in the others actually harmful. Bach is a transcendent master, and the fact that he proved merely fruitless and not harmful is only to be explained by the fact that no other musician ventured to follow him, not even his own sons. He overpowered his contemporaries like a high mountain that can make a complete impression only from a certain distance. Bach was not really known, much less understood, until, about three-quarters of a century later, Mendelssohn discovered him. Had he been imitated, there is no doubt that he would have made no exception to the rule, and would have been a formidable obstacle to the progress of music. It is true that Mendelssohn did try to imitate him, but his individuality lay in too different a direction and it was, whatever may be thought of it, too strong to come completely under the sway of any other master. It was the fact that he was unsuccessful in his discipleship that saved him.

"The case of Mozart is different and more difficult to fit in with the theory. He is part of a movement, a link in a chain. Taught by a methodical father and brought up in a *milieu* that hugged its conventions, he assimilated the vocabulary of the eighteenth century, and more particularly the stock-in-trade of Italian opera, which in his days reigned tyrannically everywhere. Quick to grasp the technical problems of his art and marvelously dexterous in turning them to account, he did not on occasion disdain to use the stalest of formulae; but his extraordinary genius and his unerring natural taste nearly always guided him aright and made him invest all these *rococo* mannerisms with a grace, a tenderness and even a novelty that stamp him forever as the most adroit, the most courtly, one might say, of the great masters. His genius is so irradiating and his personality so attractive that even his defects seem to become additional charms. For defects he had, the gravest being an utter absence of all feeling for nature; but that is typical of the whole of eighteenth-century art. It is curious that in spite of his incapacity for pictorial suggestion, Mozart should be the greatest operatic composer who ever lived, not excepting even Wagner; but he was so fundamentally musical that he could transmute any feeling and even any stage situation into sheer absolute music and make it perfectly convincing and thrillingly dramatic. Like Shakespeare, he can touch our emotions without superficial effects; he can move us to tears by a comic song or make us rapturously happy by a tragic one without any incongruity, and his greatness turns the apparent triviality of his medium into pure beauty.

"Mozart went as he came, like a comet, and left no trace of any beneficial influence behind him. He had nothing to hand down to others, for his language was the common property of the day, while the matter wherewith he invested it was unapproachable. Every text-book has it that he influenced Beethoven, but that is an empty platitude. The Mozartian appearance of the early works of Beethoven, whose individuality, moreover, peeps out here and there from the very beginning, would have been just the

same if Mozart had never existed. Beethoven's first works are as much like Haydn, or Hummel, or Clementi as they are like Mozart; we simply find the last remnants of eighteenth-century convention clinging to them, a few worn-out traditions such as no artist, however great, could escape, whose career begins in his early boyhood.

Influence of Beethoven

"If Mozart had no influence at all, either good or bad, Beethoven, on the other hand, wielded the destructive power over German instrumental music that Wagner was later destined to wield over German opera. Both were giants who by the sheer weight of their genius realized all that their particular forms of art were capable of. The numerous composers who attempted to walk in their path found that all the flowers had been gathered before them and that it led to nothing but an arid waste. The only two nineteenth-century German composers who opened up a few new well-springs, which have now in their turn run dry, are the relatively unimportant Mendelssohn and the often sublime, but unequal, Schumann. Schubert, like Mozart, was a radiant genius without a successor.

"That Beethoven's influence was decidedly destructive is clearly shown by the general decline of German music after him, a decline that is glaringly illustrated by the personality of Brahms, who, but for a strong individuality of his own, could never have reached greatness. The curious duality of character that makes him superb in one work and repellently dry and muddy, or flabbily sentimental in the next, is doubtless due to the conflicting influences he has undergone. It is preposterous to condemn the work of Brahms as a whole; he has written much that commands wholehearted admiration and a few works even that have our affection; but he has been the most pernicious influence on instrumental music—more particularly chamber music—and on song writing, not only in Germany, but in every musical country. He has been held up by every professor as the paragon whom to follow was to take the only road to salvation, and there has been and still is so much music written that is full of Brahms mannerisms without partaking of his genius that one would willingly give all but a dozen of this composer's works if the sacrifice could undo the immeasurable harm he has done.

"While Brahms was busy ruining absolute music, Wagner strove to lead opera to perfection and to perdition. He reached the summit of what can be achieved in his own province by logically carrying out the idea of the leading-motive, which he had by no means invented, but which was bequeathed to him by many earlier composers, including Gluck and Weber. The interest had accumulated to a respectable fortune in the hands of the Bayreuth master, but after him it was distributed to so many smaller people that none of them found it an appreciable addition to their wealth. Even the chief heir, Strauss, uses it far more sparingly now, and his scores abound in pages of absolute music which are generally the best, although he still breathes some life into the Wagnerian principle now and then. If music were an art purely intellectual, the leading-motive would have been a lasting triumph; but it is primarily an art of feeling and of atmosphere. In opera, nothing matters but those two factors, for if we require intellect, the spoken drama is much more satisfactory. All that music should be concerned with is the feeling that actuates the characters, the things that can be suggested to us

neither by words nor by the scenic action. Music that simply reminds us audibly of things of which we are already visually aware is entirely superfluous. It must be confessed, however, that Wagner does convey feeling and atmosphere, only he does so not because of his system, but in spite of it. All the effects in his works that are essentially musical could have been gained as well by completely disregarding the system of the leading-motive. It was therefore a great mistake on the part of a host of other composers to grasp as eagerly as they did the Wagnerian principle, for though they applied the leading-motive as persistently and as logically as he, they utterly failed, simply because the music they built up on it was less good in some cases and frankly bad in others. And so we once again behold the deplorable spec-

tacle of a great man who had found a perfect medium for himself spelling destruction for countless others.

"But who, it will be asked, can have had any beneficial influence on the evolution of music, if all the great masters proved so deterrent? There are an enormous number of what the world would call second-rate composers, who have contributed, often very unobtrusively, to the amazing progress the youngest of all the arts has made in the course of a few centuries; but the currents of influence are so intricately linked together that it would be impossible to estimate the exact value of every man, or even to mention all the important names."

Among the latter Mr. Blom includes Liszt, Berlioz, Chabrier, Debussy, Mousorgsky, Borodin, Stravinsky and Pizzetti.

"Country Overrun with Self-Styled Teachers," Says Bureau of Education

WASHINGTON, Sept. 5.—The United States Bureau of Education has issued a statement covering the present status of systematic music instruction in the schools of the country. Proceeding to a discussion of the subject, the Bureau complains of the inefficiency of many of the so-called music instructors, saying: "Any person is legally free to announce himself or herself a teacher of vocal or instrumental music, regardless of preparation or fitness, and in consequence the country is overrun with self-styled teachers whose work ranges from what might be termed mildly incompetent to examples which should be styled criminal."

The Bureau says, further: "The result of various influences is a growing interest in musical education, as compared with the purely technical training hitherto afforded by many really competent teachers. The study of musical theory is becoming general, musical history is getting some of the recognition it has long deserved, and in occasional instances private teachers are instituting classes in musical appreciation.

"To meet this growing feeling of the need for systematic training in topics such as these and to provide a general music education along with specific technical instruction, three large and comprehensive courses for piano students have been placed on the market by as many publishers in recent years. These have had a large sale, despite marked differences of attitude toward such courses on the part of teachers. Many excellent musicians hold that music as an art can not be taught to best advantage by any system which implies its general adaptability to each and every pupil. Others feel that the disadvantages involved are offset by the value of having a definite course before both the pupil and the frequently inexperienced teacher. Too often both teacher and pupil have such a limited view of music that the scope of even an average musical education comes as a revelation, and its disclosure by an ordered course is most desirable. If such courses may be promoted without regrettable commercial entanglements they may accomplish many desirable results.

Many Thousands Teaching

"Definite figures for the number of persons engaged in music teaching in the United States can not be obtained. The census reports group under one heading both musicians and teachers of music, and even a guess at an appropriate separation would be futile. The total under the census of 1910 was 139,310 (male 54,832, female 84,478); in 1920, 130,265 (male 57,587, female 72,678). Without doubt these figures include all those whose occupation is chiefly music, but it is possible that a great number of persons otherwise engaged and re-

ported are more or less involved with music teaching. It is hardly possible to expect definite statements on this point until some form of registration is a State requirement for every music teacher.

"A list of music schools and departments compiled in 1921 by one of the musical papers includes 833 such institutions in the United States. Of these, 403 are music departments of colleges, universities, or other educational organizations, and forty are connected with State normal schools; 390 are apparently conservatories or institutions in which music teaching is the chief object.

"The percentage of increase or decrease in the total number of schools during the past biennium is so small as to be negligible; in fact, it might altogether be accounted for by the comparative inaccuracy of lists made at intervals of two years. Apparently but two music schools in the country have had unusual incentives for immediate development during the past two years. One school is assisted by an endowment of several million dollars, which has made possible every material facility for an ideal school. The other school has had much smaller financial endowment, but by virtue of community interest and support it has grown with more than ordinary strides."

PASSED AWAY

Emma Von Elsner

BLOOMINGTON, ILL., Sept. 1.—Emma Von Elsner of Chicago, concert singer and vocal teacher, died a few days ago and her remains were interred in the local cemetery in a grave beside that of her sister, Marie Litta, who died in the eighties. The Von Elsner family was very gifted musically. Marie, the eldest daughter, developed a promising voice of great range and power, and having studied abroad, toured America with success on her return, but her health broke down in the midst of her career. The citizens of Bloomington erected a fine monument to her memory, and alongside of this monument the deceased members of the Von Elsner family are buried. There is now but one surviving member, Byron, piano salesman in Chicago.

C. E. STEWART.

Elizabeth Platner

WATERLOO, IOWA, Sept. 1.—Elizabeth Platner, for nine years a member of the music faculty, piano department of Iowa State Teachers' College, Cedar Falls, died at her home in Mount Vernon on Aug. 25. Miss Platner was a graduate of the Conservatory at Oberlin, Ohio, and spent two years in studying music in Berlin.

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Successful Concert Series Concluded at State College



Students of Music Department, Pennsylvania State College Summer Session

STATE COLLEGE, PA., Sept. 1.—The last of the series of concerts conducted by the music department was given on Aug. 15 by John Corigliano, violinist, who delighted a large audience of summer school students. He played for the first time "Au Rêve," a composition by his friend, Adolph Schmidt.

More interest than ever before was shown by the teachers who came to State College for summer study. Of the 2000 students who registered, 450 took one or more of the courses offered in music

and the weekly community "sings," led by Director Richard W. Grant, proved to be one of the biggest attractions of the season.

The dean of the summer session, Prof. Will Grant Chambers, recognizes the power of music in college life, and in constantly striving to raise the standard of the summer school, finds the music department his strongest ally. A comprehensive course was carried out in elementary and advanced sight-singing and ear-training, harmony, voice culture, piano, organ, violin, music appreciation and public school music under the direc-

tion of Prof. Richard W. Grant and his assistants, Mrs. Irene Osborne Grant, Franklin G. Williams and Augustus R. Fink, of State College; Alice Dale of Clairton, Pa.; Antoinette Canfield and Bertha Baker of Pittsburgh; Harriet Woodard of Phillipsburg, N. J., and Mary G. Nugent of Pittsfield, Mass. MUSICAL AMERICA was used for all reference work in the music appreciation classes.

The annual concert of the summer school course was given during Superintendents' Week in August and consisted of a miscellaneous program, to-

gether with Gounod's cantata, "Gallia." On July 2 the State College Varsity Quartet appeared in concert, assisted by Mrs. Grant, organist; Betty Croll, soprano, and Augustus Fink, violinist, Mr. Grant acting as accompanist.

Germaine Schnitzer, pianist, came to State on July 17. Her concert was largely attended and she received an ovation. The students remained seated at the close of the program and enthusiastically demanded encores.

Royal Dadmun appeared in a song recital on July 31 and delighted his audience with his interpretations. M. G. N.

ARTISTS NAMED FOR BUFFALO FESTIVAL

Four Days Will Be Devoted to Music by American Composers

BUFFALO, Sept. 3.—The eighth annual National American Music Festival, and the third to be held in Buffalo, will begin in Elmwood Music Hall on Oct. 1 and will continue on Oct. 2, 4 and 5, with two programs a day for the four days. Public interest in the festival has been keyed to a high pitch, as shown by the fact that the house has been practically sold out. Every box has been taken and every main floor seat back to eight rows from the wall. As usual, the music to be performed is by American composers, and only American musicians will appear.

After the singing of "America" at the formal opening of the festival on the afternoon of Oct. 1, George T. Ballachey, president of the Association, will give the address of welcome. The response will be made by Charles E. Watt, editor of *Music News*, Chicago.

The afternoon program will be given by Harriet Shire and Edna Zahm, sopranos; Florence Reid, contralto, and Gertrude Claudia Peebles, pianist. Paul Althouse, tenor, will be the soloist in the evening, and the Guido Chorus, conducted by Seth Clark, will also appear.

Hildred Morrow, soprano; Marguerite Kraemer, mezzo-soprano; Vernon Curtis, tenor; Mildred Pearl Kelling, pianist, and Martha Rippel, harpist, will be the artists on Tuesday afternoon. That evening's program will be given by Edna Indermaur, contralto, with Ethyol McMullen at the piano; Olga Samaroff, pianist, and the Rubinstein Chorus, conducted by John Lund.

In Thursday afternoon's concert Agnes Luther Tullis and Rebecca Cutter Fox, sopranos; Dorothy Fuller Hobbie, contralto; Frank Watkins, tenor, and Mel-

ville Avery, baritone, will appear. Gertrude Ayers, last year's first prize winner in the vocal contest, and Reginald Riley, who on that occasion won the first prize in the piano contest, will take part in the evening's concert, at which Anna Hamlin, soprano, daughter of the late George Hamlin, tenor; Anita Klinova, contralto, and Jerome Swinford, baritone, will also be soloists.

Friday afternoon's program will be contributed by Dorothy Seidenburg, soprano; Isabelle Wheaton, mezzo-soprano; Ethel Dreher, contralto; Sidney Wermitt, tenor, and Helen Garrett Mennig, pianist. In the evening the combined Rubinstein and Guido Choruses, under the joint leadership of Mr. Lund and Mr. Clark, will share in a program which will also include solos by Idelle Patterson, soprano, and Maud Morgan, harpist. The incidental solo parts in choral numbers will be sung by Hildred Morrow, Mrs. Lee Miller and Emerson Knaier. The accompanists for the choral numbers will be William Wirges, Jr., and Grace Sandel.

The official accompanist for the afternoon programs, all of which will be given by local musicians, are Gertrude Hutchinson, Ethyol McMullen and Maude Stanley.

Clear Lake Wins Mason City Band Contest

MASON CITY, IOWA, Sept. 1.—Clear Lake Band, conducted by Dan Gioscio, won chief honors, including an award of \$300, in the band contest during the State Convention of the American Legion. Second honors went to the St. Ansgar Band, led by O. E. Van Dorn, head of the music department of the University of Iowa; and Cedar Falls, F. L. McCreary, conductor, and Ames, George Bortner, conductor, tied for third place. The other competing bands and their conductors were Davenport, E. M. Zigler; Emmetsburg, F. O. McWhooters, and Hampton, Lynn L. James. Concerts were given by each band. At the end of

the contest the seven joined with the Mason City Band, the Fife and Drum Corps of Cedar Rapids and a Boy Scout Band in a stirring performance of the National Anthem. BELLE CALDWELL.

Orchestras to Present Saminsky Works

Several scores by Lazare Saminsky, Russian composer, will be performed during the coming season. Mr. Saminsky's orchestral poem "Vigiliae" will receive its New York première at the hands of Walter Damrosch and the New York Symphony. Frederick Stock, conductor of the Chicago Symphony, has informed Mr. Saminsky that he desires to perform the same work in Chicago next season. The composer has been invited by Leopold Stokowski, leader of the Philadelphia Orchestra, to conduct his Second Symphony in Philadelphia. Mr. Saminsky, who lately returned from a European tour, has resumed his teaching of composition and song-interpretation at his New York studio.

Willy Burmester's Tour Extended

The coming tour of Willy Burmester, violinist, originally scheduled to include only twenty-five appearances, has been extended by the artist's managers, the Barthines Company. Mr. Burmester will sail for the United States in the latter part of September, and will begin his season with an appearance at Carnegie Hall on Oct. 20. During the month of December he will probably give concerts in Mexico, returning to the United States in January. He will be heard in New York, Boston, Philadelphia, Chicago, St. Louis and other cities from coast to coast.

APPOINTMENTS ANNOUNCED

Jaffe to Head Violin Department of Marquette University

MILWAUKEE, Sept. 1.—William L. Jaffe of Milwaukee, violin teacher, has been named head of the violin department of Marquette University Conservatory by Liborius Semmann, dean of the College of Music in the University. Mr. Jaffe has been on the music faculties of Milwaukee Darrow College and Grafton Hall of Fond du Lac. When a student at Liège, Belgium, he was awarded first prize at the Conservatory as the best violinist of the institution. Among his duties Mr. Jaffe will have charge of the Marquette band and orchestra.

C. O. SKINROOD.

BARRE, VT., Sept. 1.—Charles Lee Tracy has been appointed to head the piano department at the Goddard Seminary during the coming year. Mr. Tracy has directed the piano department of the University of Vermont Summer School for several years.

MONTREAL, Sept. 3.—Louis H. Bourdon has been appointed by the Government of the Province of Quebec as secretary of the Fine Arts School of Montreal.

Irene Scharrer to Tour Abroad Before Making American Début

Irene Scharrer, English pianist, who will make her first visit to America in the coming season, will embark upon a tour of Great Britain, Norway and Belgium before coming to the United States in January. Her American tour will be under the management of Loudon Charlton.

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